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ABOUT THE AUGUST ISSUE

THERE was a bride we knew once, who had a doting uncle. A man of means, this uncle, and of a generous disposition. When the wedding day arrived and the presents were displayed, Uncle was represented simply by a little card. The card said that the kitchen in that new house was to be his gift. Thereupon the bride, although she didn't say so, was secretly disappointed. Pots and pans and stoves and patented garbage buckets seem unromantic gifts. Not till she had come down to earth again, had returned to the regular three-meal-a-day existence, did she realize that the kitchen was quite one of the most acceptable—and expensive—presents she had received.

When we first began planning this August number we felt not unlike the bride. It was difficult to wax enthusiastic over household equipment. Then, as the material began to be assembled, we realized that this August issue was going to be one of the most interesting and useful numbers of the year. It has a lot to do with kitchens, but it has also a lot to do with other kinds of equipment, for furniture is as necessary a piece of equipment as a frying pan.

So we start off the issue with an article on kitchens. Not the ordinary sort of kitchens, nor the ultra-modern kind that smack too much of operating rooms in their immaculate whiteness, but human kitchens,



Decorative doors are shown in the August number

in which color is used effectively. Then you turn a few pages and come to pictures showing the use of colored oilcloth in decoration. You think of kitchen tables covered with oilcloth. But these pages have nothing to do with kitchen tables; colored oilcloth has become quite a smart material today. Then you turn some more pages and encounter a page of good advice on how to care for furniture, and beyond that photographs of two new kitchens and, still further on, shop pages of kitchen things.

But this is only skimming the surface, for the interest in this issue changes every time you turn the pages. Here is a small city garden; next comes a seashore house; then a fine tennis court; then two pages of chimney stacks and chimney pots. You pass from a contribution on the American birches to a page of delightful bay windows. You finish reading about Imari ware and fall into the spirit of a jolly story about coming upon books unexpectedly in a country house. Or you may be envying the owners of the group of houses in Kansas City when you turn the page and find yourself equally envious of the man so fortunate as to possess the delightful little water garden in Denver.

And so this issue goes. It will really be one of the best—a lively number to keep you awake on an August afternoon.

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COMFORT AND PERIOD FURNITURE

Our Modern Habit of Being Comfortable Makes the Exclusive Use of Old Furniture In Our Houses an Impossibility

MANNERS, speech, the habits of daily life change continually from age to age. The history of taste is a history of incessant and generally quite unreasonable fluctuation. The world has never thought or acted in a consistent way for fifty years together. To our ancestors, the life of the present generation, with its flappers, jazz and illicit drinking, would seem mad and immoral; and, looking back at our ancestors, we can cordially reciprocate the opinion.

One of the most complete and radical changes in the standards of everyday life that has taken place during the last two or three centuries is the change in the standard of comfort. The well-sprung armchair, the sofa, the davenport, the chaise longue and the noble army of cushions have become, in this 20th Century of ours, an indispensable part of our daily life. The 20th Century drawing room is a reclining room, a sprawling room, where comfort reigns supreme. Comfort is creeping in everywhere, into public places as well as the home. The seats in our places of entertainment steadily widen and soften

Looking at the furniture in a typical 20th Century shop, you would imagine that the contemporary American spends at least half of his three-score years and ten sitting or reclining. And you would not be so very far wrong.

HOW different this is from the order of things which prevailed only a few generations ago. Our ancestors, unless they were persons of considerable wealth and eminence, ate their dinner sitting on stools or benches. Their nearest approach to the easy chair was the high-backed wooden armchair. The sofa did not exist; it remained for the 17th Century to invent its ancestor, the day-bed.

Most of our social life today is passed in chairs and on sofas; our ancestors spent most of theirs standing. If they frequented the court or the houses of the nobility, etiquette demanded that they should stand, whether they liked it or not. And even the great seemed to have preferred peripatetic conversation to an armchair talk by the fireside. The ideal Elizabethan drawing room was not stuffed with enormous chairs and sofas like the reclining rooms of today. It was a long gallery, unobstructed by furniture, where one could walk up and down, like a sea captain on his quarter deck, in silent meditation or in converse with one's friends.

WITH the passing of the 17th and 18th centuries, comfort gradually increased. The sofa made its appearance and the padded chair opened its inviting arms. But the armchairs of the 18th Century, comfortable as they are, were still demure, respectable pieces of furniture. One had to sit in them with a certain rigid propriety. Good manners did not allow one to sprawl, and the chairs were the guardians of good manners. The modern easy chair, in which repose takes on so abandoned a posture, dates from very recent times. It represents a final step in the direction of the ideal of comfort, which only became possible with the relaxation of etiquette and a change in the standard of good manners.

To us, comfort is now a necessity; we have contracted the habit of it and cannot give it up. We can judge how unpleasant it would be to revert to the standards of the past by visiting a country like Italy, where the standard of comfort is still very much what it was in the 18th Century. Sit on the wooden benches of an Italian third class carriage; go to an Italian evening party, where every one stands for hours together: you will realize then how profoundly our habits and standards have changed in the last century or so. Inured from their tenderest years, the Italians positively enjoy standing; they sleep soundly on the diabolic seats of their third class carriages, and when they want a rest they really like sitting on marble benches at the wayside. It is all a matter of habit. We who have contracted the habit of comfort cannot now return to ancient standards.

IT is this fact which renders so absurd any attempt to reconstruct an ancient period in the furniture of a modern house. A purely 18th Century drawing room is a possibility. Though he may resent the absence of deep easy chairs in which he can sprawl, the 20th Century man will be able to accommodate himself well enough in the round armchairs and on the sofas of Louis XV and XVI. The trouble begins when one turns the clock back another hundred years or so. No 20th Century American will feel really comfortable in a room furnished completely in the Jacobean or Elizabethan style. A room in which there is no sofa, but only a few carved wooden chairs, would strike him as insufferably austere. In such surroundings he would find himself thinking—with what an aching nostalgia—of the leather monsters in the club smoking room, of those huge elephantine chairs in which it is miraculously possible to combine the most restful slumbers with the most earnest perusal of a magazine. A room fitted up with Gothic furniture would merely be one worse than the Elizabethan.

No, given our habits of today, a strictly period room is an absurdity. We are not Elizabethans, we are not contemporaries of Chaucer, we are not early Italians or even modern Italians—and it is silly to pretend that we are. A really accurate period reconstruction looks like a museum and is impossible to live in with reasonable comfort.

THE way to use old furniture is frankly to combine it with modern pieces. A contemporary drawing room must have armchairs and a sofa, or even a chaise longue; it must also have upright chairs, and there is no reason why these should not be old English or old Italian, old French or old Spanish.

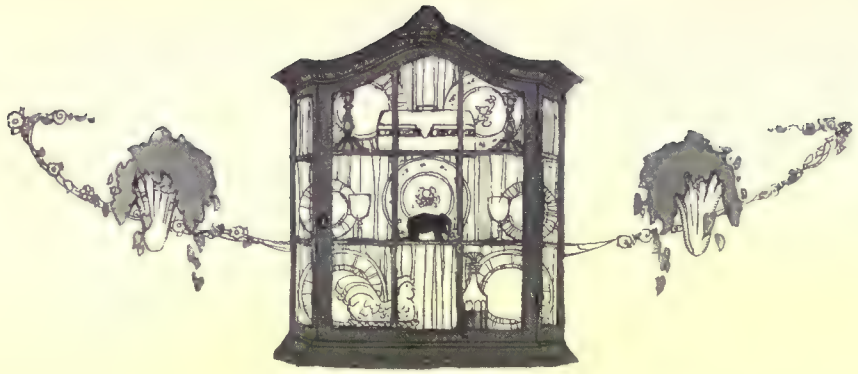
To harmonize old pieces of different periods and countries with one another and with modern furniture requires a certain tact and judgment, a sensitive taste. But when that taste has been duly exercised, the result will be infinitely preferable to a dully correct period room. It will also be possible for people with modern standards of comfort to live in such a room. This fact is important. Furniture was made for man, not man for furniture; let us think of ourselves before our antiques.





THE GARDEN SIDE

Houses should have two sides—one to face the world with, the other to face the garden. Each is indicative of the sort of person it was who built the house. To some the road side is highly important; to others the garden side. The feature of the garden façade of this house is found in the large windows, made necessary by the desire to see the garden view and by the close proximity of the large overshadowing tree. The architect was Sir Edwin Lutyens



ELEGANCE IN THE SMALL HOUSE

Is Produced Not By Lavish Expenditure But By the Exercise of Discriminating Taste In the Selection of Furnishings and Colors

AGNES FOSTER WRIGHT

FURNISHING the small house with elegance does not necessarily mean furnishing it with lavishness. Elegance should be the result of fastidious discrimination; it should create the sort of rooms in which refined, cultured family life finds a sympathetic background.

Nor does elegance mean furnishing in the style of the French periods, which were essentially elegant in detail. An English 18th Century room can have elegance, so can a Colonial room, so can a room of no period style at all; although, as a rule, the very traditions of a period room give it more associations of elegance—elegant ladies and gentlemen who lived formal and dignified lives—than a room in which we cannot recognize a single piece of period furniture. Like the proverbial woman of good breeding who is always at home anywhere, so is furniture of good lines. A heavy oak arts and crafts chair lacks elegance because there is no fineness to its lines and it finds no suitable place except in a camp or bungalow; but a comfortable, over-upholstered chair of traditional contour can have elegance and be at home in almost any surroundings.

How can you apply these general principles of elegance to the furnishing of a small house?

When you have only a limited amount of money to spend, you are pulled between quantity and quality. Choose quality every time. Consider your mode of living and the surroundings in which you want that living to be placed. Furnish for the future. Look ahead, with the assurance that, five years hence, your rooms will still be standing up well, your tables and chairs giving good service and your curtains still usable.

You can't buy furniture with the same viewpoint as you do clothes—for only one season's service. Good furnishings cost good money, but they warrant the expenditure. Before you start to furnish, decide what is the most you can afford to spend—not easily afford, but afford with effort and the sacrifice of other



Fastidious taste is shown by every piece used in the decoration of this living room. The background is sulphur colored: walls paneled and painted and hung with old kakomonos and French embroidered pictures on satin. The rugs are Chinese, in yellow and blue. Some of the chairs are covered in petit-point. Curtains are plain blue silk with painted valance boards. Miss Gheen, Inc., decorators



Balance in the fireplace groups gives this living room an air of restful dignity—the two winged chairs and the two wall bookshelves above small commodes. Miss Gheen Inc., decorators



Hewitt

Toile de Jouy in brown, rose and plum on a cream ground furnished the colors for this room. The furniture ranges from Louis XV to the Directoire. John Morrison Curtis, decorator



The restraint with which this library is furnished accords with its background of rough walls and simple cornice. Such a background serves to enhance the value of the pieces used. Miss Gheen, Inc., decorators

things. If you find it difficult to reconcile your apparant extravagance with your household budget, remember that the initial expense in furnishing a house should be allotted or prorated over at least five years to come. Or if you are so placed financially that each year must take care of itself, and your buying of furniture is spread over five successive years, then decide which pieces are essential to your comfort and pleasure and buy them first.

In the event of your not employing a decorator to make up an approximate estimate of costs and work, it is well to draw up a systematic scheme yourself. Each room should be given a separate sheet of paper, with all the necessary notations, and each should be filled out with details and extensions showing costs. Examples of such estimates are found at the end of the article.

The wall costs are generally covered by the building contract up to the final plastering or, in some cases, the painting and paneling is included. Have what you really want in wall finish, as that is an expense which will be lasting and give the essential tone of elegance to the room. The main living rooms should be painted or paneled and the bedrooms can be papered or painted or, if economy must be considered, finished temporarily with water paint.

For the living room the best finish is either wood or canvas and molding paneling, painted with an antique glaze finish. The painted wall seems to afford a richer background for furniture than the average papered wall. Some architectural specifications call for rough cast interior walls. I feel that these very rough, "gobby" walls are being overdone; save in houses of the Italian style they do not suit the character of the furniture generally used.

A library should be paneled entirely in wood and stained or waxed, with the bookshelves recessed. A fine bit of wood carving over the mantel adds distinction. A portrait or panel of old tooled leather gives the same rich effect. These may not be included in the approximate estimate, but should surely be in the back of our mind, when planning.

A dining room affords a little more freedom in its wall treatment. Fine old paper in panels, or painted glazed walls with a bit of marbleizing on the trim gives it an air of distinction. One is apt to tire of decorated walls sooner, but if one's purse allows, it is more interesting to do the unusual thing and, later, change.

Halls and foyers are receiving infinitely more attention than they did. They are rather an indication of the rest of the house and one seldom hears as we used to so often, "Oh, I'll stick it in the hall." It is a problem to get away from the commonplace in halls, as the essentials are restricted to a group or groups of table, chair and mirror. The walls should be made unobtrusive, if the room is unsightly in shape, but if of pleasant proportions with well placed openings, the walls should be made a feature. Painted canvas decorative panels give it immediately a certain animation. The ceiling may be made interesting by using gold or silver leaf and glazing it down, and using a little of the gold or silver rubbed into the moldings. All the halls in the world seem to have William and Mary or Colonial furniture. To get away from this bromidic treatment try a rich painted commode, and, on either side, a small French walnut console with a mirror above. On the commode place a big bowl of flowers. The two smaller mirrors will be a relief from the everlasting large mirror with table beneath. Halls generally look dim and "leggy" because we have no chance to use an upholstered piece, so the commode gives the necessary weight at the bottom. On the opposite side try two semi-upholstered Louis XVI walnut chairs with petit-point or tapestry coverings. Such a hall has elegance and the pieces are interchangeable.

The main bedroom walls should be paneled and painted or just painted, depending largely on the type of furniture used. If the furniture is to be French or Georgian, the paneled walls set it off better than plain paint. In guest rooms the walls may be treated with a little more freedom and unconventionally. An unusual paper may be used, either set into the panels or papered all over and the moldings may be painted in a different tone from the wall. For instance, if the walls and woodwork are mauve, use soft blue moldings and rub in a little deep mauve and then glaze the whole thing to enrich and subdue it. On a light wall I find a gray glaze gives just the effect needed and does not leave a dirty look to the walls and also does not bring out imperfections of plastering, woodwork and painting as a dark glaze does.

Carpets and rugs are so varied in quality that one must be sure that the fine qualities are fine enough. Seamless chenille is by far the best thing to use, leaving a foot border.

(*Continued on page* 76)



Another view of the living room on page 31 *shows furniture in black damask with bronze colored medallions. An old Chinese hanging in black and gold damask is used for overmantel*



In the same residence the entrance hall has an unusual treatment of the frieze, which is gaily painted in Italian reds, blues and green. An antique mirror and console form the foyer group



Although one generally associates sturdiness with early English furniture, rooms in this style can also have an elegance when authentic designs and colors are used, as in the dining room to the right. Miss Gheen, Inc., decorators



Healy

The wild, woodsy type of garden has a distinct charm of its own. Here can be grown shade-loving flowers and shrubs — columbines and foxgloves, azaleas, rhododendrons and a multitude of ferns. Charles W. Leavitt, landscape architect



Contrasted with the informality of the woodland garden is the more formal type, with a stone edged pool, an architectural pergola, brick paths and beds planted in straight lines and right angles. Charles W. Leavitt was the landscape architect

FORMAL *and* INFORMAL TYPES *of* GARDENS

Contrasts in Garden Planting



Peonies possess such remarkable beauty that they can well be used in masses or as specimens set in a stretch of turf, with nothing to offer them competition in color and form. Here they are massed. Across the path, set behind low hedges and a low ground planting, standard roses are given the same opportunity for display. Charles W. Leavitt, landscape architect



The herbaceous border, planted for a succession of color and form, serves as contrast with the massing of single flowers shown above. The border in this garden is happily located in front of vine-covered trellis. Marian C. Coffin, landscape architect

IN PRAISE OF THE LITTLE HOUSE

A Man Has Arrived at Wisdom When His Castle in Spain Becomes a Cottage in the Country

CHARLES HANSON TOWNE

A RECENT visitor to our shores spoke of the pathetic newness and bigness of our dwellings; of the lack of memories and gentle ghosts in our corridors; and he told me, after he had seen our finest abodes, scattered like jewels over the country, that it made him heartsick to think of our poverty of background.

To him, a home was more than a roof over one's head. He thought of home as a place where there were old secret cupboards and mysterious doors, haunted attics and, best of all, a few little mice to creep out in the darkness, after the family had settled down for the night, to find those crumbs which even the tidiest housewives must sometimes leave strewn about. Of course you have guessed that he was an Englishman.

Home! There is no more magical word in our whole language; and sad indeed are they who have no permanent abiding place. Home has been called heaven on earth; and through all time the cry of the homeless has been the bitterest, the most agonizing that men could hear. But the word home need not be associated with riches—on the contrary, there has always been a tradition that palaces are seldom homelike, and the simpler one's surroundings the happier one is likely to be. Thoreau convinced us long ago that one needs only a few feet of earth and the smallest of dwellings to be as contented as a mortal can be. He even pointed out that two chairs are sufficient. If more than one guest arrived, the host could sit upon the floor in solid comfort.

As we grow older we see how much, that in our youth we thought was indispensable, comes to be simply so much unnecessary impedimenta. We obstruct the pathway of our happiness by placing useless goods and chattels at every turning. You remember, perhaps, the definition a little country boy gave of the word "parlor." "A parlor," he said, "is a room which is never opened except for funerals and weddings."

Think of having so much wasted space! Think of the lack of imagination in filling a great, staring room with hideous furniture, closing the square piano, polishing the central stove, placing the shells carefully by the family album, and then drawing the curtains and lowering the shades, and leaving this mausoleum in its false dignity and isolation to have nightmares by itself!

Such a room plays no part in the home life of the occupants of the house. Then why have it at all? It is like a delightful old lady I once knew who craved a hat with an aigrette. Finally she purchased one, and then, instead of putting it upon her top-knot, she put it upon her top shelf. There are plenty of people like that. But I prefer the kind of person who has but a small house, and yet utilizes every nook and corner of it. A friend of mine in the country, who owns the tiniest of gray-shingled and vine-covered dwellings, is proud of what he calls his "Gun Room." This is, in fact, merely a closet under the stairway; but here he stores his three bits of armament, and takes a certain foolish delight in thinking of them as in a cloistered "room." He has another cranny, scarcely bigger than a cracker box, which he designates his "Butterfly Room"—for he collects rare specimens, and must have a special place for the captured beauty of the fields and meadows.

I think the first thing that smites one's eyes after a trip abroad is the ugliness of our country architecture. In Europe, the meanest house is apt to be beautified by a bit of surrounding garden. Especially is this so in England, where every workingman takes a native pride in his geranium-bed; and the smaller his dwelling, the larger he tries to make his garden, creating, as it were, another room which will always know the sunlight. Haven't you motored along a highroad and exclaimed, "What a darling little house!" But we seldom cry out in sudden joy at a glimpse of some monstrous mansion. We may be awed and impressed by it, standing as it does among its stately trees; but certainly our hearts do not miss a beat at the thought of the life lived within its sombre and pretentious walls. No! it is the little homes that thrill us, that bring a sense of longing to us, the older and wiser we grow. For we come to know that one can be happier amid simplicity than amid pomp, and that one's own dusting and sweeping can take on the nature of a sacrament, while the obsequious movements of a dozen flunkeys may bring to us nothing but a miserable satiety.

In America, it has become our foolish habit to tear down old landmarks. Our ancestors may have created for us a certain beautiful thing; but the generations that speed onward to the music of jazz and the loud motor-horn have no reverence, it would seem, for that which should be most precious to us all. "Old fashioned!" they cry, looking out upon some quiet garden, with a border of phlox and mignonette, and enchanting flagstone paths leading to a quaint sun-dial; and in the place where a venerable oak has stood, one is very likely to find—a gasoline station! Such is the tendency of our time, and it is a tragic commentary on us as a people that we tolerate such ruthless destruction, and refuse to stay the hand of the unimaginative and brutal executioner. We would smile now at such a poignant poem as "Woodman, Spare that Tree!" And again I can hear that glib phrase, "old fashioned!" coming to the ready lips of the present generation. "For each man kills the thing he loves" is packed with truth, as well as with poetry; and blind indeed are they who do not see how charged with meaning is that single line.

Now, in art, the surest way to be dead tomorrow is to be the

(*Continued on page* 76)





A HOUSE THAT WAS A DAIRY

There's no telling, in this era of hectic restoration and remodeling, whence any house started. Its previous incarnation saw the residence of R. B. Dula, at Tarrytown, N. Y., a dairy building on an estate. The large house being sold, the dairy building was remodeled. A little garden was laid out on cross axes from the main rear windows, evergreens effectively placed for accents, rose beds edged with box set around a circle, the paths marked with stepping stones laid in irregular pattern and the lawn fenced in with white pickets and panels for privacy. Thus a dairy building became a home and the dairy yard a garden.

Chester A. Patterson was the architect

WHEN YOU INHERIT A BROWNSTONE HOUSE

Do Not Condemn It Utterly, for With Discreet Handling
It Can Be Made Habitable in the Modern Taste

ALEXANDER KING

WHEN the only surviving member of the family belonging to the Age of Innocence goes to join the other characters in that charming book, in realms beyond or above, and in due time the will is read, you may find yourself heir to the brownstone-front house, with the contents thereof.

What can you do with it?

Obviously it was intended you should live in it, keeping up the family traditions on the tidy sum at present paid to your landlord for the modern flat.

The first visit to your new domicile is calculated to leave you cold. It is narrow, the stoop is high, and the rooms beyond the polished walnut door utterly impossible. A particularly difficult feature of these spaces is the soaring height of ceilings, coupled with great length and constricted width, producing a most unpleasant impression of bleak corridors rather than rooms. In addition to this, curiously formed plaster details conspire with top-heavy black walnut wood trim to produce a strangely dismal effect on one accustomed to well planned and graciously decorated rooms. Where in this cheerless setting can you properly dispose your charming 18th Century antiques, culled with so much care for the present flat?



Hewitt

Walnut paneling (by means of paint) and gold damask at the windows provided a charming background for fine old furniture in the living room



Before the alterations the living room was a bare, mid-Victorian gallery, totally lacking in interest or livable and comfortable qualities

Of course, when alterations can be made without counting the cost, it is simply a matter to turn over to the architect of your choice. Reconstructions recently done under the direction of some of New York's best architects have been amazingly successful, but such transformations are both costly and time-consuming. In these days of inheritance taxes and practical economies it is worth while knowing what can be done with a typical brownstone-front house without indulging in elaborate structural alterations, with the inevitable outlay involved.

The accompanying illustrations offer an amazingly simple solution of the problem. Directions run in this fashion. Send for the painter (and make sure he knows his business). While waiting for him, get in the truckman from around the corner and have him cart away to auction all the black walnut horrors not permanently attached. The picture marked "before" will give a working idea of what to eliminate. And only in rare instances can you afford the luxury of sentimentality about these original furnishings, if the house runs true to form.

When the painter arrives, he will protest volubly at the idea of painting over the black walnut trims. Very well then, offer him the alternative of producing the effect of walnut by painting the plaster walls, paneling them and finally graining them to match these trims. This was done in the case of the living room shown in illustrations. Behold! our Mid-Victorian horror has become a charming walnut paneled room reminiscent of the Regence. Only the most disturbing gewgaws of wood trim were removed and the arched tops of the bookcases reproduced for window cornices to balance both ends of the room. The rest is paint. Mouldings are applied quite simply on the original plaster in the usual way. The arrangement of large balanced panels on long wall spaces greatly helps the bad proportions, and a clever disposition of furniture still further reduces to livable comfort this long narrow gallery.

The stair hall which opens into this transformed living room, has been made far more spacious and hospitable in effect by a careful management of light. The original wainscot and other woodwork are painted jade green, and the walls gilded and aged to give a becoming background for a fine old mirror and needlework sofa, formally placed. Appliques and tall jardinieres in the Directoire taste complete this attractive arrangement. Another mirror on the opposite wall near the entrance door, helps to coax much needed light into an

(*Continued on page* 74)



A breakfast room was a desirable feature. As the kitchen was quite large, with the range and sink in the rear, the garden end of the room offered possibilities for decoration. Red tiles cover the floor. The woodwork is painted yellow and a colorful paper was hung above the dado. Gingham curtains and painted cottage furniture complete the equipment





When the gimcracks had been removed from the living room chimney piece, it was found to have quite presentable lines. It was then painted to simulate walnut, thus matching the walls which were paneled and painted in the style of the Regence. With its crystal lustres and chandelier and its over-mantel painting, the room as it stands today is quite colorful



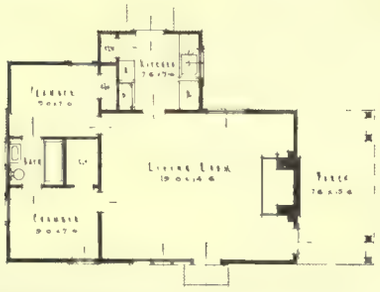
Large simple panels help produce an air of spaciousness in the living room. This grouping of tapestry, couch and table is especially pleasing

The hall woodwork is painted jade green and the walls antiqued gold, an excellent setting for the red and black lacquer mirror and the needlework sofa

In the reception room the chimney piece of red lacquer, marbleized columns and etched glass panels recall the Directorate. The walls and woodwork are green





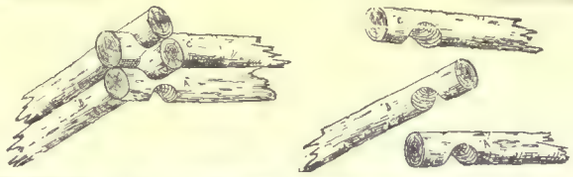


Cement caulking was used in this log cabin in Sea Breeze, Florida, designed by Frank J. Forster, architect. The doors are batten, windows are casement

As several of these Florida cabins were erected, there was a slight variation given the arrangement of the rooms. The plans are simple and compact



The construction of a log cabin is simple. Concrete or log foundations can be used, with walls of notched and fitted logs and wood or composition shingle for the roof



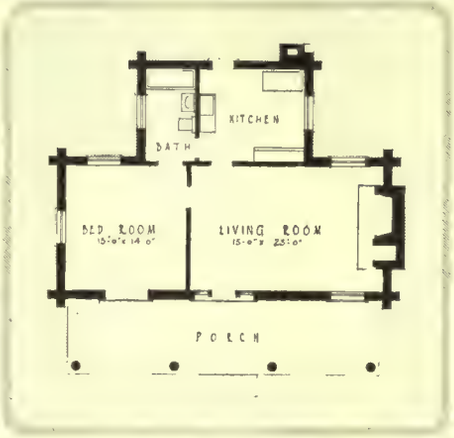
Painted furniture is in keeping with the log cabin atmosphere. A fireplace dominates the living room. The equipment fits in compactly. Furnishings by Miss Chaffee



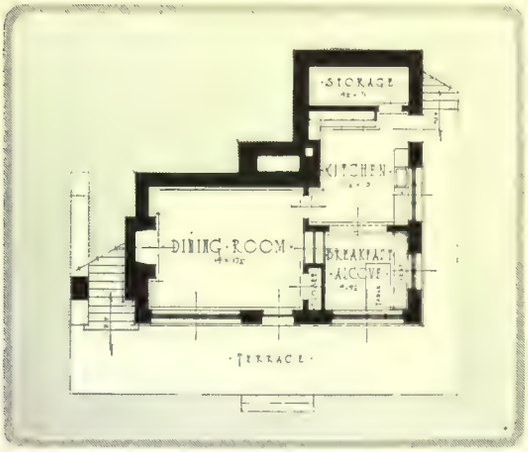




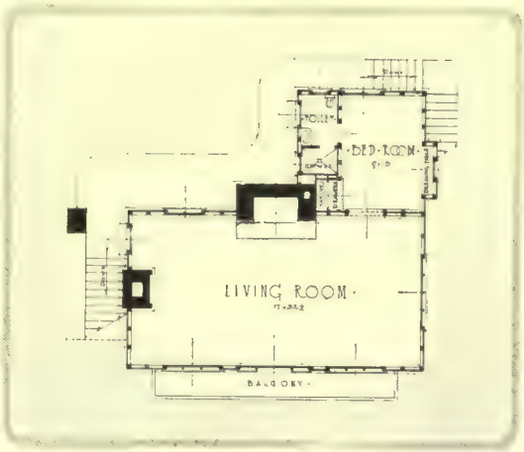
The middle west type of log cabin often boasted a porch made by the extension of the low roof. A huge outside chimney is also a feature. This reproduction is on an estate near St. Joseph, Mo.



The plan affords adequate room for camping—a large living room, one bedroom, a kitchen and a bath. The porch can be used for outdoor sleeping. Eckel & Aldrich were the architects



LOG CABINS FOR THE SUMMER



The summer cottage of W. H. Shields at Spirit Lake, Idaho, is a combination of stone, log slabs and white trim, the stone and slabs giving the house suitable relation with the site. Whitehouse & Price, architects



On the lower level of the Shields' cottage one finds a dining room, a breakfast alcove with kitchen and storage behind. The second floor is given over to a big living room and one chamber and bath

BROOKSIDE GARDENS AND FERNERIES

The Man With a Trickling Stream on His Country Place Possesses a Rare Opportunity for Naturalistic Gardening

RICHARD ROTHE

WATER gardens are of varied types, and of them, none is more fascinating than a garden laid out along a brook. Fortunate indeed is the man whose country place can boast such a little stream; his water garden is already commenced.

In gardening along the sides of brooks, we usually first have to face the problem of preventing overflows caused by heavy thaws in winter and violent rain-storms in summer. For the low and level shores in the plain the rampant root-systems of moisture-loving plants may prove sufficient safeguard, but the swiftly moving water that traverses rolling land districts often requires a more careful securing of its banks by rocks to prevent washouts. This security of structure must be assured before the plants are set out. When we come to the plant material that is available for brookside gardens, our interests naturally turn to the semi-aquatic section and hardy herbaceous denizens of lowland regions.



Funkias of various kinds, hemerocallis, ferns, Japanese and Siberian iris and some of the new and colorful Arends astilbe hybrids have been planted effectively here

Representing a type which, under Congenial conditions, frequently assumes an almost tropical luxuriance in foliage and flowers, the possibilities for the enjoyment of arrangements of rare beauty appear propitious. Thus in setting out the plants we can observe the wonderful effects gained by contrasting the graceful forms of ferns with, for instance, the magnificent leafage of *Senecio Veitchianus* and *Wilsonianus*. The massive growth and the metalic lustre of *Funkia Sieboldiana* and *Funkia fortunei gigantea* nowhere show to better advantage than along the brookside. Within the tempered atmosphere that lies near the clear running stream of water, one can use such types as *Iris orientalis, pseudoacorus* and *sibirica* varieties. We will



Where the stream becomes a torrent in spring and fall the banks should be supported by rocks or plants with especially rampant root systems that will hold the soil from washing out



The fernery at "Compton" the residence of the late John T. Morris, Chestnut Hill, Pa., is a brookside planting reconstructed under glass



In making a brookside garden, first the rocks are put in position and such a little bridge as this built. Then the plants are set out between them

also admire the stately growth and graceful panicles of *Spiraea aruncus—palmata* and *palmata elegans*—and, having been regaled once by the brilliant spectacle of the highly attractive white, salmon and pink shades of the new *Astilbe Arendsi* varieties in beauty vieing with gorgeously hued masses of flowers of the Japanese iris, we always long for enjoying it again during ensuing seasons. When we have dotted the immediate water edge with plantations and clusters of the swamp forget-me-nots, swamp marigolds, moisture-loving hardy primrose and *Saxifraga cordifolia,* we begin to realize the enchanting possibilities of brookside gardening.

The brookside can also serve for a fernery. The rising banks of a brook running through sections of woodland afford an ideal location. Aside from a congenial atmosphere, there is frequently diversity in natural ground elevation at hand which favors the arrangements of effects and fully demonstrates the grace and supreme beauty of the foliage of ferns.

Lacking this ideal brook bank, one may reconstruct it indoors under glass. The late John T. Morris of Chestnut Hill near Philadelphia, when designing his famous country seat "Compton," understood how to take advantage of the brookside. In order to enjoy the incomparable perfection in outline and formation of the fern fronds throughout the whole year he went a step further and built a small fernery, 60′ by 45′ under glass. In this greenery sanctuary there is ingeniously designed rockwork and an audibly trickling stream running down into a pool near the little bridge. His 200 species of ferns and selaginellas Mr. Morris succeeded in arranging in the way Nature sometimes does when, in her holiday mood, she gleefully scatters ferns in deep, remote, wind-sheltered ravines of the mountains. There is no doubt that for indoor and outdoor work on a small scale the artistic conception and execution of the fernery of Compton is one of the best and most instructive object lessons we have in America.

However small or large our brookside garden may be, formality or any suggestion of forced effects must be absolutely barred. We are dealing with elements which are essentially naturalistic; and they must be used in nature's own manner. Exotic plant material, however striking in appearance, could but clash with the rightful denizens of the site and conditions. We do not necessarily limit ourselves to plants naturally found growing there, but we must hold to kinds of their general type.



Healy



Color plays a more important part in the nursery than in any room in the house. Children are peculiarly susceptible to it and for this reason walls, furniture and floor should be vivid in tone and decorated in a manner to intrigue a child's imagination. The painted walls above, in a series of fairy tale scenes, are colorful and decorative

A NURSERY THAT A CHILD REMEMBERS

Comfortable and convenient is this nursery with its ample space for books and toys, sturdy furniture and graceful low settee covered in gay chintz. The Windsor chairs, table and shelves are painted in soft tones taking their decoration from the embroidered flowers on the curtains. De Armond, Ashmead & Bickley were the architects

USING GRAY IN DECORATION

While the Least Emphatic of Colors, Gray Can Be Used Successfully When the Textures of the Paint, Paper and Fabrics Are Suitable

GRAY, of all the colors, may best be described as neutral; of all, it is the most colorless—the least emphatic. Compared with the variety in other colors, the tones and the shades of gray are inconsiderable; it is weak in contrasts—in short, it is the neutral tint par excellence.

Yet, in spite of these negative qualities, gray is by no means a submissive, pliable factor in the decorative scheme; the browns can be blent with practically all arrangements; not so the grays. Strange though it sounds, it is nevertheless a fact that even with the delicate shades, you get quite surprisingly positive effects; a room needs very careful handling where gray is the keynote.



The walls of this living room are covered with a water paint of gray. Against this background there show to advantage curtains and carpet of green and cretonne covers gaily patterned on a black background

It is, in the first place, a cold color, taking it as a whole. This quality is valuable in sunny latitudes to temper the strong light and to give the effect of shade and coolness. It has also a sombre—not to say a sad—propensity; "sad-colored" was, in fact, the old word used to describe the color. The decorative use of gray, then, is beset by certain difficulties, but these should not act as deterrents; rather the contrary, for the gray room has never been overdone, and, when it is well done, distinction and originality are added to its real beauty.

In gray, as in all other colors, there are two scales: the cold shades and the warm. Cold grays are made simply from black and white; to white, black is added for the pale tints; to black, white is added for the dark shades. Some slight variation is produced by the different blacks which are used; pure ivory black has a well-marked blue tinge, while lamp black and gas black are brownish. In iron gray the black and white appear to be fairly evenly balanced; in pearl gray the white predominates; in charcoal gray, the black. The lead shades—dark and light—are made by adding lamp black to white lead, and slate gray is similarly produced. These shades and the like are not sympathetic; tact in dealing with them is necessary in order to exorcise a certain bleakness that they are apt to bring into the home. The lighter tints are easiest to manage. It is a wise precaution to keep the slate, steel, and iron grays on the light side; time so very soon adds grayness to gray.

The warm shades are produced by the addition of primary colors to the black and white; yellows, reds, and blues, according to the hue required. French gray, though not strictly a warm shade, is blended in this way. Crimson lake and ultramarine may be added in small quantities to white that has been grayed with a little drop of black. Or the black may be omitted, and the blue, with Venetian red, used to tint the white. These and other combinations will give quite accurately the well-known shade with its faint lilac tinge. Other shades and tints of gray are less definite; color nomenclature is always a little confused and misleading. People do not see color alike; one trade name differs from another when the same thing is intended. There really is no fixed standard.

Elephant gray does certainly convey a clear image, and this may be quoted as a very good color to work with; but it may be confused with smoke gray—another valuable shade—and both are made much alike, on a basis of white lead, tinted with lamp black and yellow ochre; a little ultramarine is added to the ingredients for the "elephant" shade. Silver gray is an extraordinary elusive tint; every painter would seem to have his own formula on the matter. It should show a very faint lavender tinge, and white lead should form the chief part, tinted with lamp black and a trace of indigo; yellow is sometimes added. The exact proportions cannot be given, but it should always be borne in mind that a little black for tinting purposes goes a long way; it should be added by degrees, in small quantities, and well mixed. A nice greenish gray can be made with zinc white tinted with black, and the green which is called middle chrome. Mouse color just verges on brown; this useful tint is also based on zinc white, and toned with black and brown (burnt sienna and raw umber mixed). Another version is made with white lead, ten parts, burnt umber, five parts, with one part of prussian blue added—or less, according to the blueness or grayness that is desired.

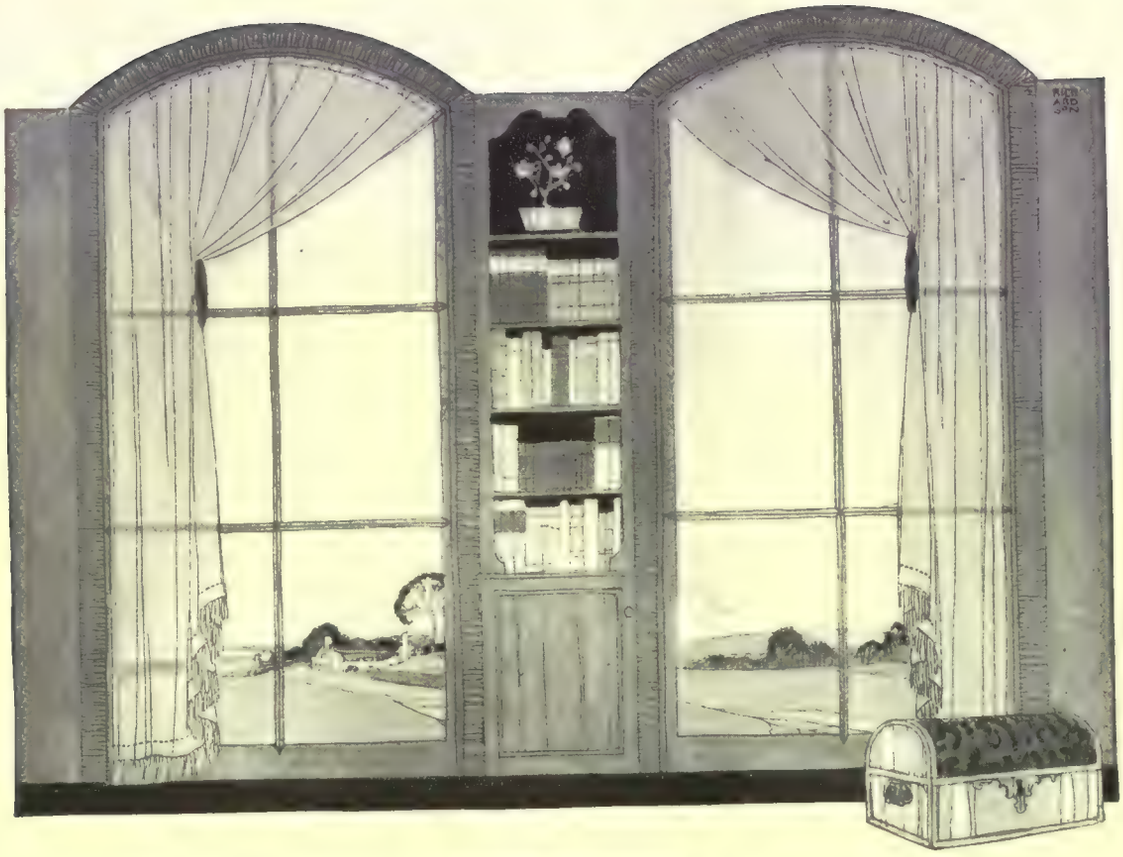
In the successful using of gray much depends on textures; by this means we get contrast, and subtle gradations of tone and tint are stressed. In towns especially the action of smoke and atmosphere has a dulling, flattening effect upon color, which gray least of all can withstand. Partly on this account, it is rarely a good choice for painting the woodwork. Certain colors are actually improved and mellowed in use, but never gray; even the more delicate warm tints soon turn leaden-hued and dark enough to mar a carefully considered scheme. When this has occurred, or when gray-painted doors, windows, and woodwork have been painted an unbearable shade, quality can be restored or added by means of glazing. This is a thin coat of transparent color laid on to tone and modify the groundwork. Gray makes a very satisfactory basis, and is often chosen for this purpose.

Brush-graining and stippling are also quick and excellent devices, which even the amateur may carry out with success. Yellow brushed over the gray has a wonderfully good effect; the yellow enamel should be laid on with one brush, and lightly "grained" with another kept clean and dry for the purpose. Stippling needs a special brush, wide and flat, with a leather strap to go over the hand. A thin coat of color is laid on with the usual paint brush, and then patted all over with the stippler; this gives the mottled even effect with the ground showing through. The stippler must be kept as free as possible from accumulation of paint, and sometimes pads made of pile carpet are substituted; this is an excellent plan—it saves trouble, answers the purpose well, and each pad can be thrown away directly it begins to thicken. A violet stipple, or one of emerald green, according to the room, would answer the purpose.

Water paint is a particularly satisfactory medium for gray; the soft dull texture robs gray of its hardness and gives a charming effect. Before applying the water paint the walls should be treated with a thin wash of weak size combined with a little whiting. Wall papers that have faded or become discolored may be successfully renewed by a coat of water-paint, provided that the pattern is not strong enough to show through. A preliminary sizing is necessary. There are many well-known makes of water-paint which are sold ready for use, and can be obtained in most of the gray shades.

For the gray room, wall paper gives more scope to the decorator than paint, and is a more satisfactory way of introducing the dominant shade. A soft smoke color with the velvety surface of flock, or a plain ash-gray paper, would make a good beginning. White woodwork would do here, or better still, black. Black, contrary though it sounds, is not dingy or darksome in this connection; it gives brilliancy and point, always providing that the

(*Continued on page* 74)



If the lines and trim of a window are decorative and pleasing, it is inadvisable to hide them behind heavy draperies. The graceful, arched windows above are simply curtained with one layer of rather coarse net, hung inside the trim. This affords just enough protection without obstructing the view



In a country house dining room a window may serve as background for a low sideboard. In this case no overhangings should be used, sufficient protection being afforded by a curtain of coarse cream colored net with a border patterned after Italian filet lace. Coarse fringe in the same shade adds a finishing touch

SHEER CURTAINS FOR THE COUNTRY HOUSE

Shown by courtesy of the Quaker Lace Company



Sometimes it is desirable to conceal the outside view. A net curtain in an all-over design accomplishes this, at the same time allowing sufficient light to filter through. It is more transparent than a closely woven material and yet insures the same amount of privacy. The hangings are of striped taffeta



In the country house morning room above the French windows have only one set of hangings of cream colored lace patterned all over in a fine geometric design. These may be looped back during the day. The simplicity of this window treatment accents the ornamental gilt cornice and Chinoiserie panels that are so decorative

A LITTLE PORTFOLIO OF GOOD INTERIORS



The Little Portfolio shows six views of a farmhouse at Indian Hill, Ill., furnished in a manner suitable to the atmosphere of such a residence. The living room has an early American paper in yellow and gray, a black carpet with gray roses, couches in red and gray check

In the dining room the whiteness of the paneled walls is relieved by curtains of brown linen edged with blue woolen fringe and topped by valances in blue needlework with a design in gay colorings. The table and chairs are made from old models. Miss Gheen, Inc., decorators





The simplicity of the furnishing is characteristic of a farmhouse. There has been no effort to make it other than it is. The result is an atmosphere of peace and ample comfort. That is the air of this guest room, with its Jacobean four-poster, and its glazed chintz dressing table



Another view of the dining room shows the Duncan Phyfe sideboard which set the note for the rest of the furnishings. In one corner is an old walnut cupboard with glass doors. The chandelier is of crystal, the side lights of silver. Neutral carpeting gives the room a quiet foundation



The master's bedroom has gay curtains and one wing chair in an old-fashioned chintz of foxglove pattern. Another winged chair is covered with green frieze. The bed is an early American piece in maple. The bureau and its mirror and side chairs are suitable companions for the bed



Another master bedroom has old-fashioned rag carpeting on the floor, and a wall paper of moss roses and lilacs. The bed and the bedside table, the bureaus and the chairs are all early American pieces. Scrim curtains with ruffled edges and bow tie-backs are perfect accompaniments for the





The square columns, steep roof and free-hanging balcony are distinctive, near-New England features of this house at Newman

This old house at Clinton repeats in its entrance portico and window above the door a beauty found in Colonial Salem houses

A street in Clinton is lined with trees in the New England fashion, and the branches are festooned with clusters of purple wistaria



NEW ENGLAND IN GEORGIA

A Study in Transplanted Architecture

ONE often wonders why the casual American critic is so prone to lament the absence of an American architecture, to bewail the fact that we have added nothing original to the art of building. Visiting foreigners are much more lenient with us. W. L. George only recently has sung a pæan in praise of our sky-scrapers (a typical and beautiful American word) and many other world citizens grant us rather inspired achievements in monumental or civic building.

But my plea is for a few wreaths to be laid at the feet of the delightful things we have done—and not too entirely in the past—with domestic architecture. In spite of the infancy of our civilization we are precocious enough in architectural traditions to put forward a fairly sound claim to having created distinctive and charming styles of dwellings that are quite American notwithstanding admittedly derived influence.

It is too obvious to state that at this comparatively late date in human evolution any art or science must be to a great extent derivative. The tepee of the aboriginal and the log cabin, which were the a, b, c's in building of the earliest native and imported Americans, might conceivably have been translated by some imaginative super-designer into lasting architectural forms. But failing that, we have more conservatively, if not so originally, succeeded in assembling several architectural contributions over whose merits we need not be too downcast.

If architecture, as has been said, mutely and accurately spells the history of a locality, so too does it set forth the character and tendencies of a people. "Show me what a man builds and I'll tell you what he is." We have set up vivid historical documents in the form of our Colonial architecture—original variations of age old themes which speak clearly and with a very native tang of a not too uncivilized and not too sophisticated America.

Are our critics like the man who couldn't find the forest for the trees? To refute them our early American dwellings stand on the Atlantic seaboard in at least three defined types—Georgian England, out of Greece undoubtedly—but attaining a personal and descriptive distinction that could not come of slavish borrowing. Put any fine example of New England Colonial, Dutch Colonial or Southern Colonial in a typical English setting and see what aliens they are—hear the eagle screech, and with what a Yankee accent! These three types while often lacking the classical perfection of some of the beautiful Georgian architecture of Virginia, Maryland and Charleston (which was generally the work of English architects) have, perhaps through the "defauts de ses qualités" a freshness and individuality that no mere adaptation attains. They have the beauty and suitability of the

indigenous, are characteristic outgrowths of the soil.

But I started out not to wave the Star Spangled Banner for sycophantic critics but to give evidence of how one of our native variations has kept its distinct qualities, positively flaunts its ancestry and personality while making itself at home at the other end of the continent.

It is so far a cry from New England to Georgia, that, architecturally one would say never the twain shall meet. But, should you chance, some spring morning, on a little town called Clinton on the high road from Macon to the old capitol of Georgia, Milledgeville,—should you turn down the narrow elm lined road where wistaria hangs purple festoons from tree to tree and lilacs blow their sweetness from every fence corner, while the cool sun of April dapples the prim white houses with faint tree shadows—should you look twice at the simple, graceful houses in their composed settings, you would forget the exotic red soil, condone the dilapidation and say convincedly, "New England."

Clinton was settled the last part of the 18th Century by some enterprising New Englanders who came to make and sell cotton gins in Georgia. They transplanted to their new settlement just as much as was humanly possible of the atmosphere of the homes they had left behind. Their dwellings have the fineness, the restrained beauty and charming severity of the best New England designers and as these migrators prospered they put delicate furniture against the panelled walls or polychrome wallpapers of their "parlors", they planted their prim gardens with old New England flowers and kept white their picket fence boundaries—recreated a bit of New England here in the far South.

One gets here a breath of a cooler clime, a fainter fragrance than that pervading the surrounding country with its almost too colorful richness—red of soil, blue of sky, deep lush green of vegetation. These vignettes of New England set against the overgrown Southern background, have the wistful beauty of the gray vebenas one sometimes sees blown from some old fashioned garden to perpetuate themselves in a forest clearing—out of place but with a subtler challenge for all that, a more individual appeal than when hemmed behind white gates or clustered around Grandmother's conch-shell borders.

There are occasional examples elsewhere in Georgia, though none so perfect as Clinton, of the New Englander's carrying with him to a distant home what he loved best and what most vividly expressed him in his architectural traditions. Somehow in setting up his home he has always managed to make clear for "prying historians of today," the unmistakable qualities of the Puritan builder—the serious restrained outlook on the "carefully ordered days of this uncertain life", the ascetic dignity, the poise and precision. A sampler from one of these old houses preserves some of the flavor of his philosophy. Its simple burden is this:

"Seize, Mortals, seize the present hour,
Improve each Moment as it flies;
Life's a short Summer, Man a Flower,
He dies, alas how soon he dies."



It is thought that the same architect built both this and the house shown opposite. Both have the steep New England roof



A house in Milledgeville, showing a delicately designed doorway in the manner of the Greek revival and an unusually good balcony

This house in Clinton is interesting for its two story porches of super-imposed orders, delicate cornice and steps of old millstones





Healy

The problem of a hillside garage was solved, on the country place of George J. Dyer, Norfolk, Ct., by excavating a bank. The car floor is on the level of the road; above are servants' and chauffeur's quarters and in the corner is a small greenhouse. Arthur Nash, architect



The owner's desire to have a garage erected on a piece of land opposite his own house without marring the landscape was accomplished by putting the entrance in the rear and finishing the front to resemble a bungalow. It is the property of Thomas Skinner, Northampton, Mass. Murphy & Dana, architects



Gillies

In the New England Colonial farmhouse one often finds that the passage from the house to the barn is built as an arcaded series of sheds. In the home of Francis Boardman, Riverdale, N. Y., this old-fashioned device was used for the garage attached to the house. Dwight James Baum, architect

CONVENIENT GARAGES OF ARCHITECTURAL MERIT



The fireplace, with its chimney piece and overmantel, is invariably the focal point of a room. Consequently, one should select the design according to the types and purposes of the room. The living room in the home of W. Perry Curtis, at New Haven, Ct., is paneled and furnished after the Colonial taste and the chimney piece and paneled overmantel are in harmony with the fine collection of early American furniture. Charles E. Cutler, architect

IF YOU ARE GOING TO BUILD

Consider the Fireplace and Its Contribution to the Comfort and Beauty of the Rooms in that New House

MARY FANTON ROBERTS

BUILDING a house is a romantic adventure. As we grow in architectural grace, it may also become an educational enterprise. In time, quite likely, chatty sentences embracing "Doric detail", "Palladian influence", "Colonial variation", will fall trippingly from our lips. Gradually the difference between concrete and cement will become established in our reluctant minds. We will learn to turn coldly away from cast iron (it must be wrought); eventually we will read a blue print as lightly as though it were a best seller, and check up a specification as easily as a bill from the milliner's. To our homeless neighbors we will speak of hollow tile, expanded metal lath, of trim, of valves, of classic hoods, airily, yet as to one having authority.

By and by, we learn to support this weight of knowledge with quiet grace, eventually it slips into a useful background, and then we awaken to the real romance of building a house, with the realization of all the wonder mere windows and doors have added to civilization—in fact, to what extent they are civilization. And the fascinating importance of the fireplace is born in upon us.

Early in the development of home architecture, the fireplace became the center of decorative interest. In time it was ornamented from ceiling to hearth, richly carved pillars supported its lintel, the chimney breast of the French fireplaces carried the finest examples of Grisaille and Camieau; swags in polychrome or white circled the fireplace. Then it was interpolated into famous furniture periods, settles and great couches were placed in front of it, and in Colonial and Jacobean times the opening for the actual fire was so broad, that seats were built in the chimney sides. Stone and brass were finely and fantastically developed for fireplace fittings, tiles were brought from southern countries for the hearth and the fireplace became the pet of the domestic architect.

The fireplace has been no mere home-building detail, not just an opportunity for comfortable evenings in the winter time. It has helped make history. It has brought romance into architecture, just as the casement window did centuries ago, and as the garden gate did later.

The first fireplaces were built of stone in the center of the room, in fact the central hearth is still found in the teepees of our North American Indians. The only way in which the smoke was carried off in those early days was through a hole in the roof, through crevices about the windows and through open doors. Chaucer was troubled by smoke at some feminine occasion, and noted complainingly, "Full sooty was her bower, and eek hir hall, in which she eet full many a sclendrè meal". But the central hearth with all its inconveniences did bring warmth into the house and furnished opportunity for cooking indoors, and at night the masters and their henchmen and their dogs clustered about it to sleep. But civilization moved and at last smoke turrets were introduced into the roofs and louvers came into existence so that smoke could escape without letting in rain and wind.

A little later the movable brazier arrived and was definitely more comfortable than the fixed hearth in those enormous huge halls.

Gradually a little imagination crept into the question of heating great palaces, and the fireplace was shifted back against a wall, sometimes to the corner of the room. There were no chimneys, to be sure, but tall hoods were introduced that projected over the hearth, and sloped back to the wall at the roof, the smoke



The supporting stone columns, carved wood mantelshelf and fireback in herringbone pattern make this a distinguished fireplace. Walker & Gillette, architects

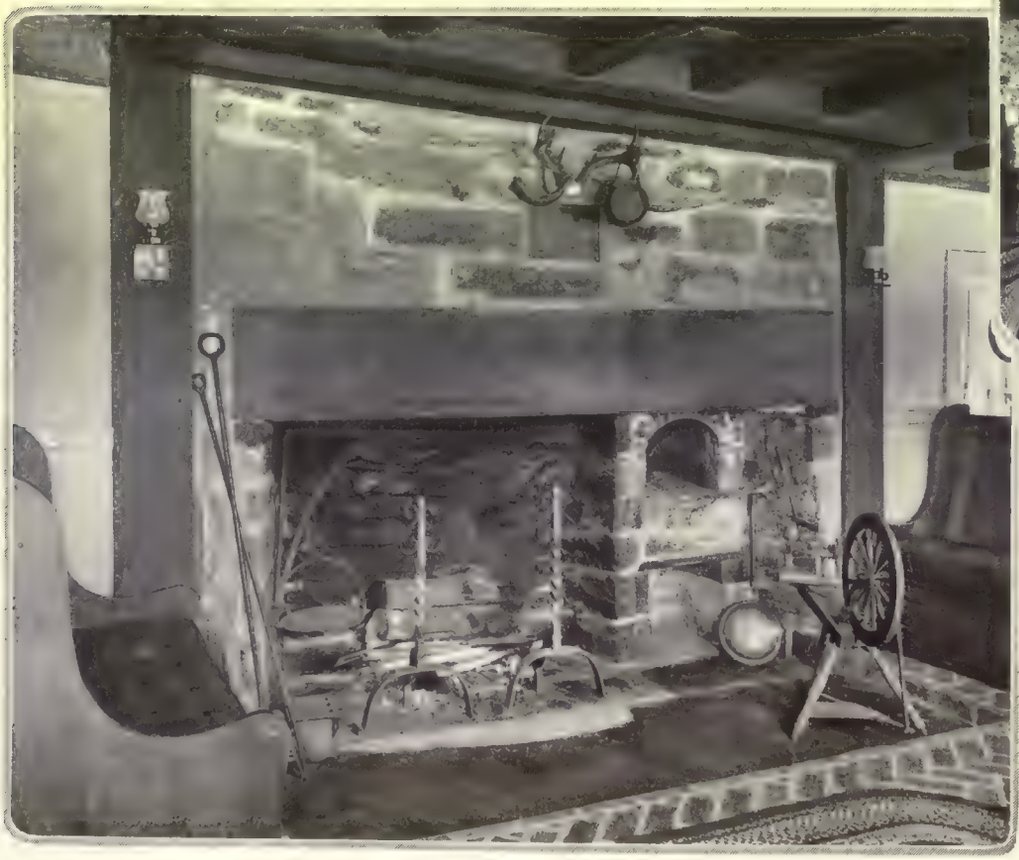


A room of such handsome proportions as that above is fittingly enhanced by a late 17th Century Italian Baroque fireplace. Walker & Gillette, architects

(Below) In a remodeled farmhouse one may well preserve the sturdy old fireplaces. This was done in the home of Webb W. Wilks at New Canaan, Ct.



An authentic Colonial design, in the home of Lawrence M. Keeler, Whitinsville, Mass., is usual for the wide opening of the fireplace. Joseph D. Leland, architect



escaping through a hole in the roof, directly over the top of the hood. These hoods were very beautifully proportioned and seemed to be an integral part of the great coved stone ceiling through which they passed at a vast height. They are still to be found in some of the old English Chapter houses. The hearth projecting out in the room from the wall, with a metal hood, sloping back to a chimney, is much in vogue today in England, especially in those charming smaller English homes designed by Raymond Unwin and Barrie Parker. The idea being that no heat can be lost up the chimneys.





An unusual fireplace, found in the New York City home of Clayton Sedgwick Cooper, consists of a black plaster chimney breast with a bronze insert. Dwight James Baum, architect

The Tudor atmosphere is crystalized in the stone surrounds and paneling of this fireplace in the home of Leland H. Ross, Madison, N. J. F. G. Behr and O. B. Smith, architects



Carved wood decorations in the manner of Grinling Gibbons surround the overmantel panel in one of the rooms of the home of Leland H. Ross at Madison, N. J.

The Elizabethan paneling and furniture in this bedroom of an English country house are fittingly accompanied by a high stone fireplace. Richardson & Gill, decorators

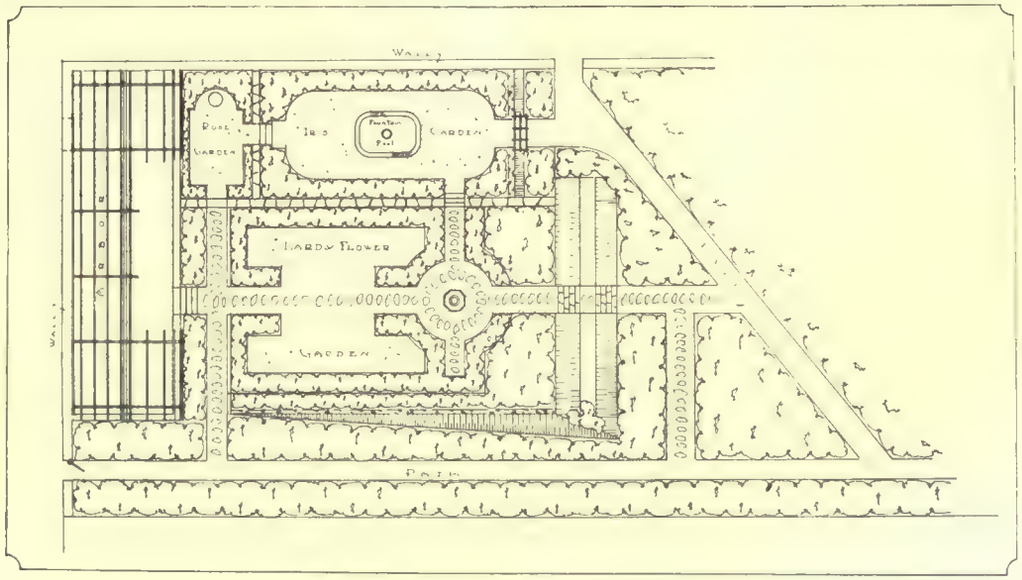


Some magnificent fireplaces were built with these hoods in old English houses, but the finest of them could not equal the hooded hearths still to be found in France, at Langeais, Blois and other chateaux in the Valley of the Loire.

Although the beginning of the use of recessed chimneys carrying the hearth back in the wall, was really a development of the 15th Century, they were not entirely unknown in the 12th Century. When drawn back in the wall in this fashion, they were nearly always of stone with a stone lintel and stone pillars at the sides. When a large enough stone



Eight months after the greenhouse was moved, the garden was finished. This view of the iris garden is taken from the same spot as the picture below



The plan shows how the greenhouse walls enclose the garden. Its floor levels made possible the various interesting garden divisions. Morse & Morse, landscape architects

On another place a ramshackle farmer's cottage was removed and the stone used for steps, and to wall in a little garden of shade-loving plants and ferns. Rhododendrons, mountain laurel and other broad-leaved evergreens give it background

This photograph of the Lavino garden was taken before the razing of the greenhouse had been completed. Fresh soil was placed in the terraces and the garden planted according to the plan shown. It was finished in eight months





GARDENS IN OLD FOUNDATION WALLS

The Foundations of Old Razed Out-Buildings Often Form the Best Sort of Garden Background for a Country Place

NORMAN K. MORSE

IN the course of remodeling old houses and the grounds near them, we often encounter old foundations which must be removed or else utilized so that they will blend with the new order of things. It frequently causes a pang of regret to tear down these old bits of masonry—sometimes nicely covered with moss and creepers—and sometimes with little wild flowers growing in the scant soil of the crevices. The possibilities of beautifying and using them as an asset to the grounds is always well worth considering. It is wonderful to see how attractive they can be made with a little cleaning up and some changes here and there.

In one instance, on the place of Mrs. E. G. Lavino, Rydal, Pa.—where a greenhouse had been moved, the foundations were in just the right position for a very interesting garden built on the various levels of the old greenhouse floors, one level being connected to the next by rough masonry steps, each terrace handled individually but with relation to the whole scheme. The greenhouse had been protected on the north by a high wall. This was allowed to remain, all other walls were razed to the surface of the ground at the various levels. The old cement floors were removed and deep beds of new rich soil were made for the shrubbery and flowers.

The upper terrace, about 16′ x 50′, is shaded by an arbor of rough red cedar. The floor of this level is covered with large irregular slabs of flat stones, set so that the grass can grow between the joints. Steps lead from this terrace down to the level which was originally the main house. This space is 30′ x 55′ and here ornamental shrubs and dwarf evergreens form a background for a simple arrangement of flower beds for the old garden favorites. A large, ivy-covered sun dial forms the central feature, stepping stones circle around it and at right angles to the garden, lead to another set of rough steps descending to the iris garden. This has a small rectangular pool 5′ x 8′, surrounded by a grass panel with a border bed of iris and peonies, forming the background. One of the old greenhouse walls enclosing the iris garden was made of rough field stones and crevices have been made in the wall in which a number of the alpine plants were placed. These little plants spread so quickly that it will be only a short time before they almost cover the stones. The collection of plants, selected so that their time of bloom would give color and foliage effects all through the flower season, insures an interesting and ever changing variety.

The whole scheme of this garden was suggested by the position and levels of the foundations and it is surely more attractive in the interest of its unique outlines than it would have been with the walls torn down and the ground leveled at considerable expense in order to have a comparatively unattractive formal garden.

An interesting and quite different development was the treatment of the foundation of a farmer's cottage which had been

(*Continued on page* 88)



From the upper terrace of the Lavino garden one commands the lower terrace and the path that leads down to the iris garden



This garden, on the place of Mrs. E. G. Lavino, Rydal, Pa., was built on the varying levels of the foundations of an old greenhouse

CREAM AND APPLE GREEN FOR THE COTTAGE

A Simple Summer Arrangement of Color
For Five Small Rooms

WEYMER MILLS

THE HALL

Walls: Cream.
Woodwork: A bluish apple green.
Floor Covering: A cream and green linoleum in large squares to imitate marble.

In front of the hat-rack a hook rug with an arrangement of quaint, soft colored flowers or a portrait of some farm pet, perhaps a horse or dog.

Furniture: An early American style hat-rack in shape of a lyre. This can be painted cream and stenciled with gold and green ivy leaves.

A simple hall table with spindle legs decorated to match the hat-rack.

On either side of the table a Windsor chair—a copy of an early English or American model painted the bluish apple green of the woodwork.

The chairs should have flat cushioned seats covered with old American glazed chintz in which a sealing-wax red tone predominates. The baluster rail can be painted this same red and any hall pictures, old prints suggested, shoul have red frames to carry out the effect.

THE LIVING ROOM

Walls: Cream.
Woodwork: A bluish apple green, with more blue than the hall.
Chimney Piece: Simple Georgian design in wood. The fireplace tiled with copies of 18th Century Dutch tiles, yellow birds on blue branches suggested.

Over the chimney piece: An old portrait in which pink and red predominate.

On the chimney piece: Blue and white dolphin candlesticks and other ornaments of the same glass.

Window Curtains: Chintz blinds or shades of a pattern of pink and white roses on a green ground.
Under-curtains: Heavily pleated green tarleton, a variety commonly known as mosquito net.
Furniture: A large circular maple table, a settee, a reading chair, a sewing chair and several occasional chairs and tables—the same wood suggested.
Floor Covering: Pale green Japan matting.

In such a room the lamp shades can be made of pale green paper bound with apple green and for any chair covering a pink, white, and apple green chintz should be used. White pottery urns holding white and mauve garden flowers would be effective as table decorations.

THE DINING ROOM

Walls: Cream.
Woodwork: Cream.
Floor Covering: Stained apple green and varnished.
Furniture: Table and chairs, any copies of pleasing 18th Century models painted white. The seat cushions of heavy cream colored china silk.
Curtains: Curtains in such a room should be heavy white linen or cotton bound with a cream silk braid. A pleated valance would be effective. The dining room windows should open upon a flowering garden.

The table ware should be coarse cream colored pottery if a white table cloth is used. The centre piece, a cream vase holding white flowers. The glasses and any glass table ornaments, of apple green Venetian glass.

A LARGE BEDROOM

Walls: Apple green.
Woodwork: Cream.
Floor Covering: Cream Japan matting.
Window Curtains: Pink and white striped chintz or pink and white checked gingham.
Furniture: Painted furniture of cream white and pink, copies of Sheraton shapes suggested.

The pictures is such a room should be soft 18th Century water colors of flowers or modern reproductions of the same. Cream frames would be effective; each picture hanging from a pink silk cord the color of the pink in the chintz.

For rugs, large rag rugs in shades of pink and green are suggested.

A SMALL BEDROOM

Walls: Cream.
Woodwork: Cream.
Floor Covering: Apple green velvet carpet with cream border one yard wide.
Window Curtains: Cream linen chintz with design of mauve flowers and foliage.
Furniture: Painted furniture of pale mauve with decorations of deep purple grapes and green grape leaves. Victorian walnut pieces, obtainable at any second-hand shop, are suggested for repainting.

The pictures in such a room should be two or three amusing samplers or pieces of Victorian needlework, birds or flowers. Apple green frames would be effective, each picture hanging from a cream silk cord.





A solution for the small house problem may be found in the house erected with standardized materials on a plan that will permit of several different exteriors. The model shows the "Salem Cottage" design

The architects estimate that the Salem Cottage design can be executed for $15,000. This figure includes shades, screens, decorations and lighting fixtures. Grading and landscaping are additional

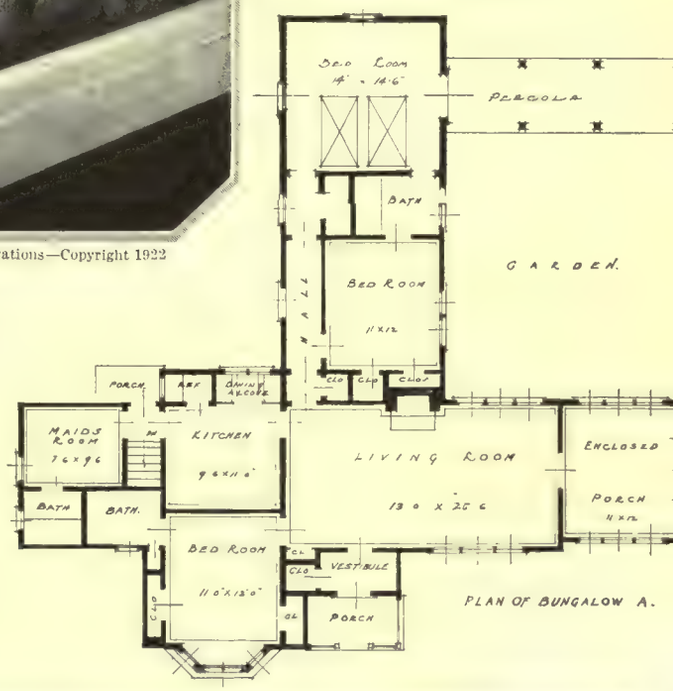
Plans and Elevations—Copyright 1922

A STANDARDIZED SMALL HOUSE

The Model Shows a "Salem Cottage"

The minimum plot size required for such a house is 75′ front by 100′ deep. From the view shown below we can see the pergola enclosing the third side of the garden. The rear wing houses two bedrooms and a bath with a connecting corridor

Six other exterior designs can be built on this or an alternate plan, including English, Colonial brick and Italian. The family's bed chambers, living room and porch all face the garden. Designed and built by the Patterson King Corporation





PLANNING THE SMALL CITY GARDEN

Careful Selection of Material and Due Thought for Its Arrangement Will Accomplish Much Even in Small Spaces

CHARLES S. LE SURE

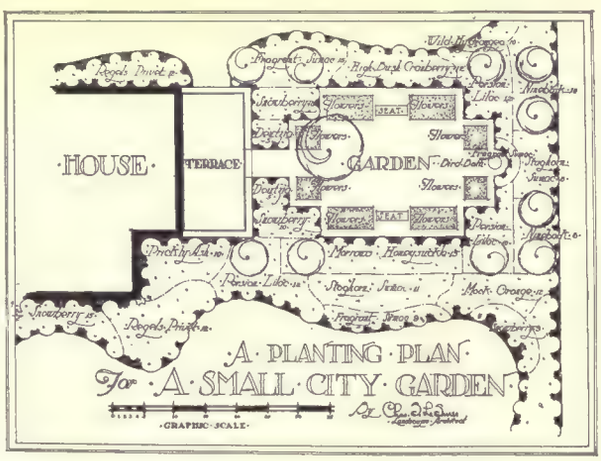
AFTER a strenuous day in the mart of a busy city, the atmosphere of a simple landscape garden of foliage and flower is soothing to mind and body. Perhaps it is just a tiny garden of twenty-five or thirty feet breadth, but even so, we know that some of the most interesting bits of landscape planting, real jewels of the art, are to be found in crowded cities. However small the area, it is possible to create a true garden home with a little study and observation and sincere application to the problem. And what fun it is to plan the garden, select the plant materials and do the planting! There is a wealth of happiness in learning to compose foliage and flower color, but the greater happiness comes when the garden is complete. Then the home owner is richly rewarded for his sincere efforts to create a living landscape of his own.



Unsightly objects may be screened from view and delightful privacy achieved by a simple arrangement of shrubs and flowers. The picture may not show it at a casual glance, but every bit of the planting was carefully thought out

No area is so small that it may not include a simple, pleasing arrangement of hardy flowering shrubs and flowers accented with a few small trees. With a little pleasant reading of good landscape books, which are to be found in every library nowadays, and close attention to magazines devoted to such topics, the city dweller will soon gain a small education in the principles of landscape gardening, so that he will be enabled to plan and plant his own small garden. It can be done if the desire is present, for after all it is no more difficult than learning to play golf or run a new auto, and all of us take such pastimes as a matter of course. It is just a matter of reading and then application of the principles. Reading of a dozen books, and most of these are interesting, will make the principles plain, and then by observing carefully drawn plans and noting their chief characteristics, any earnest student can create garden pictures. One man has said that the reason more people do not plant their grounds right is because they do not try. Even if the owner desires to employ the services of a professional landscape architect, he could do better work if the owner had a fair knowledge of the principles he employs in the work.

Many of our cities would appear far more attractive if more people would get the spirit of modern landscape planting. The writer is familar with hundreds of residence streets and there is everywhere an apparent lack of knowledge of creative planting. In many cities, while the house architecture is good, it is to be noted that the planting is not at all in keeping with the lines of the house itself. We frequently see in the leading architectural magazines, pictures of the very best in house architecture, yet the effect is injured by the careless methods of planting. A small tree or shrubs improperly placed near the house will often ruin the picture from the artistic standpoint. Most of this carelessness is due to the lack of general education in gardening as an art, coupled with the fact that as yet the landscape profession is comparatively new and its members few in number. Those of us with a vision look forward to the time when both the city and country will be a beautiful garden. The home owner who takes a real interest in his planting problem will hasten the day.



The available space for the planting, shown in its completion at the top of the page, was only 30′ by 45′, yet it shows perfect balance and considerable variety

The garden illustrated here is typical of what may be accomplished on a very small area, this plot being about 30′ in width and 45′ in length. The primary object was to make a secluded, restful retreat, a private garden of simple design that would give pleasure to the household as well as shut out from view the unsightly buildings at the rear. How well this has been done, the picture indicates. Care was used in the selection and arrangement of plants to bring about simplicity and balance, and at the same time to show variety.

The center of the garden is left as a panel of lawn enclosed on three sides by the hedge of shrub foliage, which with the corner accents of pyramidal birches will completely shut out the rest of the unsightly view in another year. The maple tree in the foreground casts its shadow in an effective way to the lawn below, giving to the garden a rich appearance. The flowers are arranged in small panels in the lawn at the sides and ends, the white seats and bird bath serving admirably as accents without marring the simplicity of the whole composition. No shrubs were used which are not of proven worth in varied climatic conditions. In the corners with the birches are massed Persian lilacs, these being chosen because of their refinement in contrast to the coarser varieties. The Persian lilac, moreover, does not sprout at the base nor wait so long to present us with its wonderful flower clusters. Frequently it will bloom the same year it is planted, although the plants are very small. Among the other tried and true shrubs are the staghorn and fragrant sumac, Regel's privet, ninebark, mock orange and the snowberry.

In choosing the flowers, only tested varieties were used like the gaillardia, achillea, iris, phlox, Black-eyed Susan, platycodon and campanulas. These all furnish cut flowers over a fairly long period and look well in the beds. Rather than make a regular collection of individually attractive plants, it was the desire of both owner and gardener to arrive at an intimate garden enclosure, simple and pleasing in outline.



Gillies

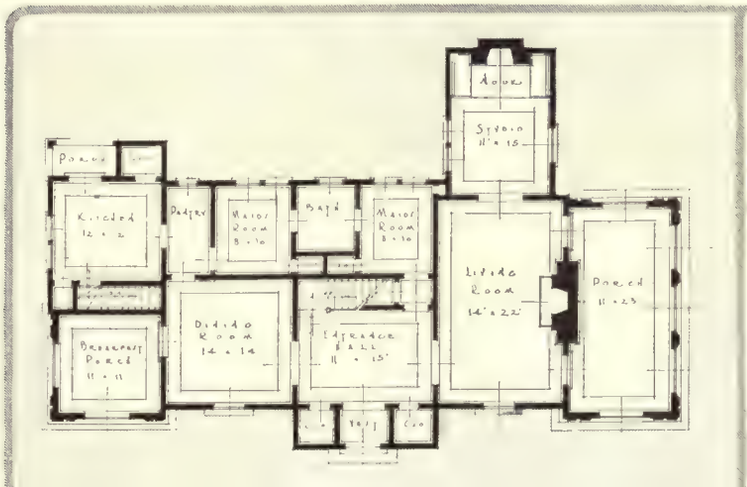
The home of Gene Buck, writer of song lyrics, at Great Neck, L. I., exemplifies the charm of Italian architecture of the simpler type. Patterson & King, architects

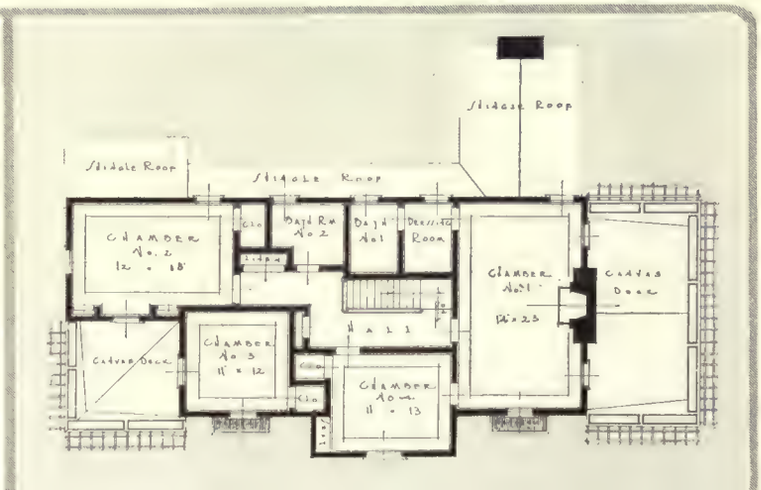


An interesting feature of the entrance door is a Grecian panel in bas-relief. The planting around the house is formal and especially suitable for its type of architecture

A GROUP *of* SIX HOUSES

The first floor plan is unusually complete, and includes the maid's quarters. On the second floor are a master's suite with dressing room and bath and three guest rooms and bath







Weber

Projecting bays on the front façade of this house, at Saratoga Springs, N. Y., give added interest to the exterior and form pleasant features of the living and dining rooms. A recessed terrace and a piazza off the dining room provide more than the usual outdoor sitting space







To keep the direction of the building from being accentuated vertically, as the two chimney stacks suggest, the architect has placed a belt course over the first story windows. This is shadowed by a slight flare of the shingles. The colors of the house are suitable for a country site—white painted shingles, green blinds and a brown roof. Lewis E. Welsh was the architect

A large central hall with shorter halls on either side provide an air of spaciousness to the first floor that is particularly desirable in a summer house. In fact, the entire arrangement of rooms is one that lends an air of comfort rather than suggesting studied economizing on space

All the chambers are arranged with separate baths, a desirable provision in a country house designed for hospitality. In the attic is ample space for two more large rooms and baths The corridor in the ell is lighted by two windows and a large stair window lights the middle corridor





The earliest New England types furnished the suggestion for the projecting second story, adding considerable extra space to the second floor and giving a pleasant shadowing to this façade



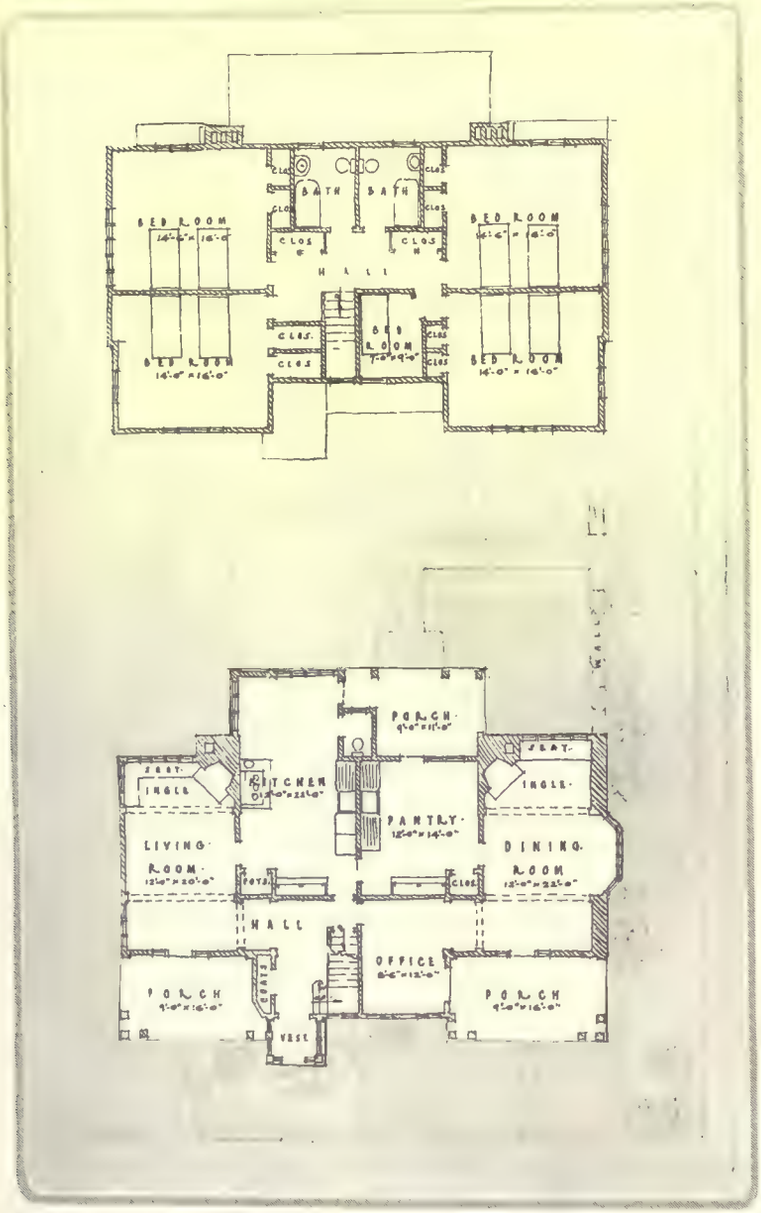


This and the house shown opposite were designed as guest houses on a large estate near Saratoga Springs, N. Y. A view of twenty miles across country determined the location of the room in the rear. Steep roofs were adopted as a precaution against heavy snow, but the chance of freezing in winter prevented the use of leaders and gutters. Instead an eighteen inch curb, which runs around the foundation, takes care of the drip

The house was so designed that it could be adequately served with one maid. It would be suitable for a family of three living in the country or suburbs. There is a commendable compactness about its rooms downstairs. The dining room and living room command the view

The two main bedrooms are located on the view. All the chambers can be closed off from the hall and still be entered from each other. An alcove provides space for a writing desk. Two bedrooms, bath and storage closet are on the top floor. Lewis E. Welsh was the architect







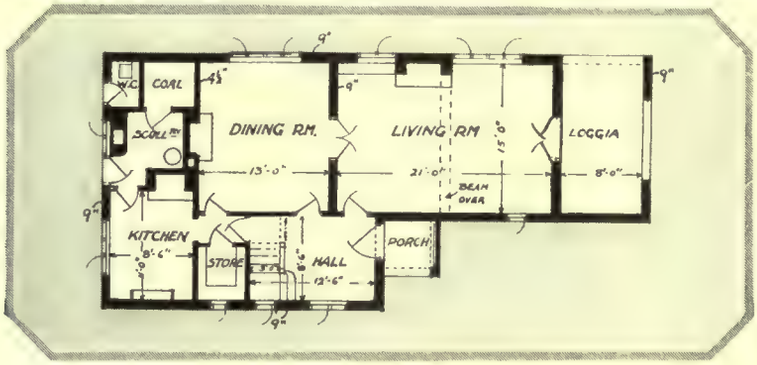
TEBBS

Half-timber is one of the authentic styles for English cottage architecture. When it is honestly built, it lends a structure a desirable semblance of age and an interesting wall pattern. It has been effectively employed in the building of this small house at Greenwich, Ct.

A feature of one of the façades is the style in which the first floor stone wall is continued on to enclose the rear garden. A bay window built on a brick and stone base stands under the overhang of the second story. The roof exhibits an inspiring sweep of multi-colored slate

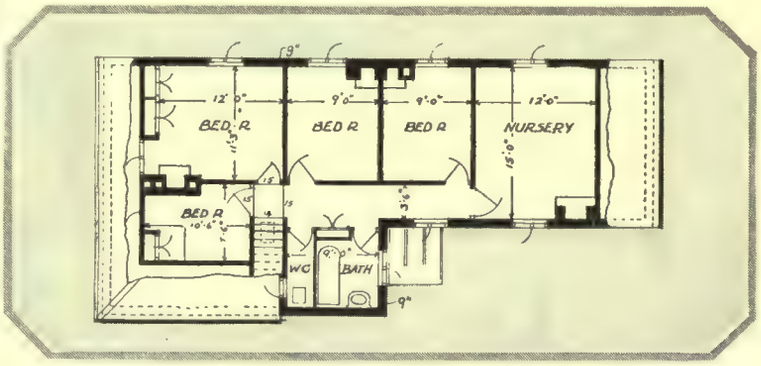
This cottage was originally built for the occupancy of the owner whilst the large house on his estate was being erected. It now serves to house families of the gardener and chauffeur. It is so designed that the erection of simple partitions makes a comfortable two-family house. The plans as shown would require but little modification to make them suitable for a family of three or four. Ample service and porch space is provided. William F. Dominick, architect





A small English house that could be readily adapted to the American countryside is the home of Robert Atkinson, architect, at Carshalton, Surrey. The walls are rough cast, washed a creamy white, broken by the leaded casements and relieved by the red brick chimney stacks. Thus the walls form a pleasant background to the garden. A flagstone walk runs in front of the house flanked on either side by flower beds

By keeping the hall down to a minimum, a great sense of space is given the interior. Wide doors between the first floor rooms make it one large apartment



The same economy of space is effected upstairs. There are four bedrooms, a nursery, and in characteristic English architectural fashion, a solitary bath







For the residence of Miss N. M. Talley, Terre Haute, Ind., a modified Georgian style was used, executed in brick and with white trim. The house is pleasantly set behind trees

A typical balance is found in the plans of both upstairs and down. Upstairs are four chambers, two baths and a sleeping porch. Johnson, Miller & Miller were the architects

QUENCHING THE GARDEN'S THIRST

Modern Sprinkling Systems Take the Place of the Rain that Fails to Fall

E. I. FARRINGTON



For smaller areas there are portable oscillating sprinklers that can be attached to a hose line. Courtesy Campbell Irrigation Co.



The nozzle line, especially adaptable to vegetable gardens, produces artificial rain when you want it. Courtesy Skinner Irrigation Co.

EVERY garden has a healthy thirst. Its very existence depends upon moisture in abundance. The average garden can worry through the average season with what moisture it gets from occasional rainfalls, especially if there is frequent cultivation so that evaporation does not rob the soil too fast. In times of drought, however—and such times are inevitable in all but the most favored sections of the country—artificial watering must be resorted to in order to obtain anything like an average crop.

Irrigation, therefore, becomes crop insurance. Such insurance is worth while, but probably irrigation would not be much practiced in private gardens if it promised no more than that. In point of



The sprinkler at the right is adapted to watering quite large areas, yet with its flexible hose connection it is easily moved around the garden. Andrew Wilson, Inc.

Upright nozzle stand-pipes, connected underground, will water the vegetable garden with the minimum inconvenience. Courtesy John A. Brooks and Munn & Munz





Pipes laid underground and connected with concealed nozzles form an excellent system for lawns and open flower gardens. Courtesy John A. Brooks and Munn & Munz



(Left) A rotary, portable sprinkler that will cover evenly and perfectly a circle 75′ in diameter. It is capable of many adjustments. Courtesy Ramapo Irrigation Co.

fact it gives better vegetables and more of them, finer flowers and in greater numbers, a lawn that can be depended upon, and a longer season even in normal years.

Average crops are made better than the average by the use of water. The color and foliage of flowers no less than the flavor of vegetables are improved by it. There are plenty of statistics to prove that statement. But statistics are dry things at the best, and this is a wet article. Every garden maker who has made the experiment, though, knows that he can get far more celery, far better tomatoes and far more certain crops of cauliflower and Brussels sprouts if he has an ample supply of water at his command. He knows that growing quality lettuce in hot weather is almost impossible unless he can assuage its never-failing thirst. He has learned that plenty of water at transplanting time always makes for success, while reducing labor. He may not know, but it is a fact, that market gardeners often let the water run for hours on the ground where celery is to go, with results that are measured by dollars instead of dimes in the market.

The season is lengthened, because the use of water will ward off early fall frosts. Experience has shown this to be true. Garden makers equipped with an irrigation system are able to save their vegetables and flowers when their neighbors lacking this advantage lose them. In connection with a simple tile drainage system, which makes the garden ready for cultivation very early in the spring, an irrigation system adds several weeks to the length of time when vegetables can be cropped. One other point in this connection is worth noting. Vegetables which are kept growing rapidly have better flavor than those which grow slowly, and as a rule are much better able to resist the attacks of insect pests and fungous diseases.

Irrigation to the average person means a ditch by which water can be distributed through the fields. This is a primitive type and can

(*Continued on page* 92)



The stand-pipe type can operate unobstructed in the midst of tall flowers. Courtesy W. G. Cornell Co.

THE NEW SHINGLES

Show Metal, Wood and Composition Handled in Novel Fashions for Roofs and Walls

HENRY COMPTON

THE shingle does not stand still in these days of new fashions in building. It has a fascinating way with it, and bends and curves over roof and wall into a variety of new effects. It is sometimes colorful, often indestructible, and in shapes that take on the beauty most desired by architects and builders of imagination. There is not only a tile shingle today but a thatch shingle and metal and rubber shingles, and of composition shingles, usually fireproof, there is literally no end.

The older, more middle-aged shingles have already won their spurs in house-building—from the broad white pine, hand-rived variety down to the shingles with every rich tone of an autumn wood blended into a mellow, seductive surface. Among the composition shingles, the asbestos varieties loom large with their mysterious woodland hues and picturesque surfaces. While the Spanish rose-color, hand-made tiles still seem the essential covering of certain types of Spanish and Italian models, we import the shining emerald green tiles from China for some of our great summer palaces, and there are home lovers who will not build an Italian house without Italian tiles, or a California bungalow without tiles from California, if possible from the roof of a disintegrated old Mission building.

But these specialized roofs are not in the main the things we are looking for. There is a perfect whirlwind of home building sweeping over this country and the great mass of people who have decided to own a home are people who have saved money to put into this investment, people who want houses from six thousand dollars up to forty thousand. This group of home owners are not looking for elaborate and fantastic covering for their houses. They want the best modern roofing, weatherproof, as economical as is consistent with good building, appropriate to their architecture and durable.

BECAUSE of this very widespread demand for home building, roofing, interesting and practical, is developing along as many lines as there are varying types of architecture. A great variety of metal and composition shingles seem to be having their innings this season, and there are new developments in asbestos, asphalt, rubber and wood. Some shingles are purchased in exactly the tone that they will carry for years to come. Others are known to weather into tints quite different from the original surface; bright orange copper, for instance, will weather a frosty green like a Roman patine; certain shades of green slate will weather yellow and brown; asbestos frequently mellows from bright shades to the tints of a November woodland. And all this is known and understood; in purchasing shingles, all their temperamental ways are explained to the buyer. He is taken into the confidence of the manufacturers these days, and so far as it is humanly in his power, the buyer is helped to understand all that the different roofing materials may accomplish, as well as their vagaries and lovely whimsicalities.

THE copper shingle was until a year ago a type of metal roofing practically unknown. We had seen, to be sure, magnificent copper roofs of frosty green in China and Japan, some of them at least five centuries old. These Oriental countries prized their copper roofs, and even when a temple was torn down, the copper roofing was saved for a new building venture. In Egypt, too, and in Assyria copper roofs furnished immunity from heat and dampness. But the copper shingle—*that* is a new development, and one of the most practical and economical that building industry has accomplished in this country. These shingles may be obtained in the natural, vivid orange tone which will weather to rich variegated green; or they may be obtained in warm tones that make jewel-like roofs, suited in variety to almost every building material. For instance, there is a blue, like the turquoise from India, and a green that is the shade of a vivid hue in a peacock's feather; there are olive greens and browns and yellow browns and brown reds. In fact, the whole gamut of red-brown tones that frost brings to maple and oak are found in these copper shingles. And the color is not painted on, but inherent in the original surface. A velvety texture is given by the chemical treatment that also produces the color.

Until recently the laying of a copper roof was a costly operation, but since shingles have been substituted for the large copper sheets, the excessive cost of installation has been wiped out. It is well to remember that pure copper is practically indestructible, hence the initial cost is the only one. Also it is exceedingly light in weight, which means that the sub-roofing need not be so heavy nor so expensive as is sometimes deemed essential. Of course, with the copper shingles all flashings and fittings must be of copper, including copper nails; sometimes, as in the case of the flashings about the chimney and along the ridges, the copper is left to weather until it finally achieves the frosty green so jewel-like. Or it may be treated to match any of the colors of the roof. As a matter of fact, the use of copper flashings for every sort of roof is coming to be more and more regarded as a necessity in well-built houses.

The copper shingles are put in place over sheathing boards, which are laid tight without open joints. Under this, of course, is the customary coat of sheathing paper, which is a benefit to any roof. In assembling these shingles, they are interlocked in a manner which allows for the expansion and contraction of metal, yet they are weather-tight. The question of ventilation is also taken into consideration, as are moisture and wind.

Zinc shingles are another development of metal roofing which is encroaching upon the interest of all thoughtful builders. Zinc, like copper, has been used successfully in the past in the form of large sheets, but it is only recently that the interesting silver-gray zinc shingles have been put upon the market, and the new pre-oxidized zinc shingles have much the effect of silver maple or pale gray slate. Of course, these shingles can also be painted, but with the fashion just now for so much silver color, most builders prefer the gray surface.

The zinc shingles are also interlocking and weather-tight, and to prevent sweating of the roof, each shingle is designed to form a ventilating space between it and the roofing board on which it is laid. The exposed surface of this shingle is a perfectly plain square, and the oxidation gives this surface a feeling of depth and beauty. Naturally, with the zinc roofing, zinc leaders, gutters, valleys, flashings, etc., are used, and the zinc spouting, which has been so widely employed in European countries for a hundred years, is now coming into fashion here. These zinc fittings are distinctly picturesque and have an ornamental value, especially where they come in contact with brick, stone, or wooden walls. Although zinc roof and fittings are very practical and easily installed, they are definitely economical. They are practicable for public as well as domestic buildings.

A TAPERED shingle is one of the new developments in composition roofing. It is not only practical and durable, but years of scientific experiment have developed it into one of the most beautiful roofings now on the market. This shingle is made of pure asbestos fibre compressed with cement in water by hydraulic pressure, and colored with iron oxide. This process of compressing in water renders them color-fast, an objective greatly to be desired. They are also fireproof and weatherproof.

Because no two of these shingles are alike, a most attractive variation in a weathered effect is obtained for the finished roof. Not only is there irregularity of color, but the part of the shingle exposed is roughened so that the roof has the beauty of age from the start. These shingles are all tapered as are wooden shingles, and the edges are beveled. The color of the tapered shingle is rich and mellow, a warm silvery gray and a sort of rosy terra cotta. A beautiful effect is gained by the combining of these tones. These roofs are peculiarly interesting on houses finished with pale gray cement and a black trim.

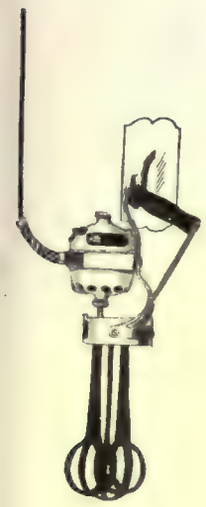
BEAUTY and permanence are the two qualities that every home builder is seeking in selecting a roof. For many years it has been possible to have either a beautiful roof or a durable one, but the asbestos shingles are

(*Continued on page* 84)

MODERN MIXERS IN THE KITCHEN

The Electric and Hand Operated Rotary Devices Which Minimize Labor and Attain the Maximum of Results

ETHEL R. PEYSER



A little electric beater that fulfills all claims. Courtesy Kollins Kitchen Kraft

ARE you a culinary rotarian? Or do you still beat it by hand?

The Kitchen Rotary Club is becoming a real factor in culinary economics. By means of rotary motion the mixer, the stoner, the beater, etc., and the combinations of these have come to relieve the back, arm and hand, and where electrically driven cause no waste of time.

To begin with, the electric rotaries are somewhat like and unlike patent medicine advertisements — alike because they claim to do many things, and unlike because they can and do fulfill all their claims.

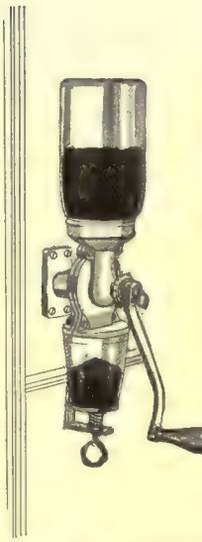
For example, they beat eggs; mix bread, dough, mayonnaise; stir cake batter, frostings, dressings; whip cream; mash potatoes; grind nuts, spices and meat; drive (some) ice cream freezers; turn the food chopper. Some have grinding and buffing wheels for sharpening cutlery and polishing silver. In fact, they are companions not idly to be cast aside.

This will especially appeal to the housewife, because many a good mayonnaise has been wasted by inefficient mixings by the mixer being called away suddenly, etc. Then, too, many a mayonnaise is never born at all because the housewife or the cook "hasn't the time today". Where the mixer is electrically driven, time is added unto the menage and while the mayonnaise is forming the cook is performing elsewhere.

Egg beating, cream whipping, batter beating—all these take time. Now with the electric machine the home can revel in soufflés and cake. It can buy coffee in the bean and grind it with no effort—here is a real epicurean saving. For coffee in the bean and grinding it at home save the volatile essences of the bean which give to perfect coffee the added aroma and full flavor. These machines grind cutlery and so can indirectly add finesse to a slice of meat.

As with mayonnaise mixing, these utilitarian investments take the guess-work out of cake, meringues, batters. Improper mixing is an immorality not easily cleansed from kitchens. Yet these instruments with perfection of mechanical agitation do the mixing with assurance and become real vice chasers. Imagine! (all things being right) you can be sure that success will come to your cakes, sauces, breads, rolls, pies, cookies, doughnuts, puddings, etc. Remember that lumpy cream sauce? Well, no more of that. Your sauces and your mashed vegetables will be lumpless.

Removing doubt removes nerve strain in a kitchen—and maybe the cook without nerve strain will be affable and a comforting dweller in your halls.

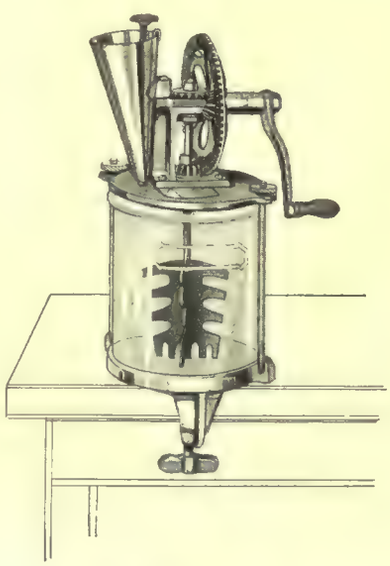


Home ground coffee with minimum effort is possible with this grinder. Landers Frary & Clark

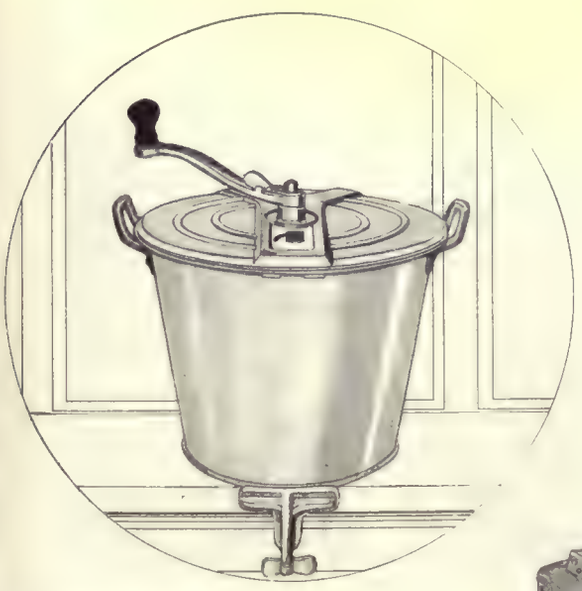
Among the best machines is one so made as effectively to chop food and meat, grind coffee, slice vegetables and fruit, etc., etc., and has with its attachments a hot-water and ice container to be used as a "bath" if stirring must needs be done in a cold or hot medium. Soup strainer and colander connection, ice cream freezer attachment; a meat slicer (a great comfort and saving of meat) are other features. This machine has an effective motor and three speeds. You may have never felt the need of these types of workers, but then you never knew the use of the radiogram until you used it.

Don't you hate to strain and persuade large quantities?

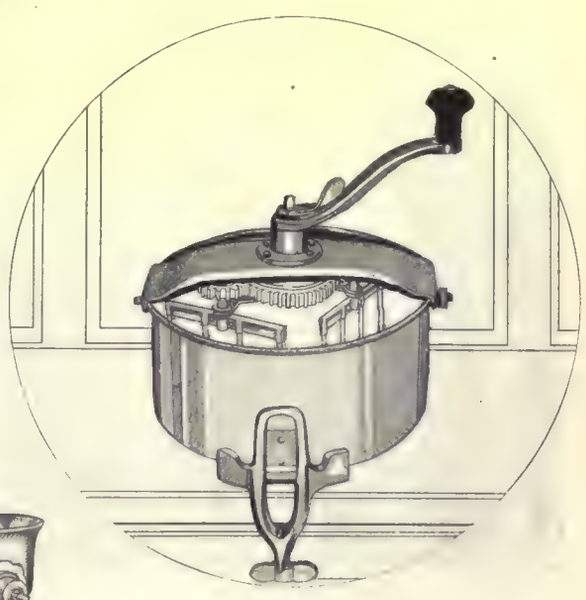
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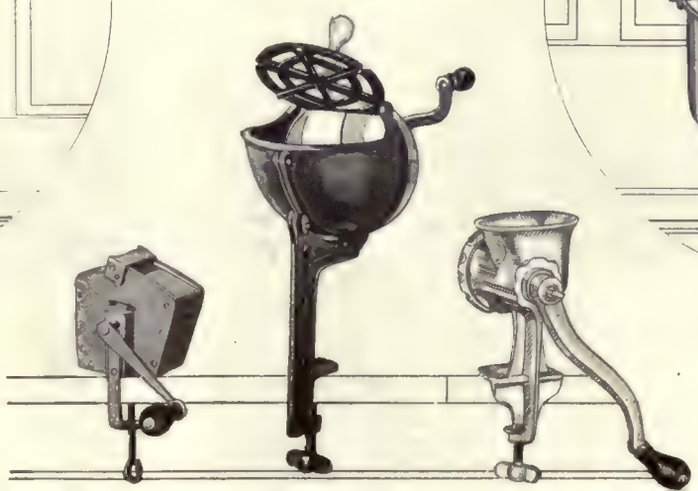
A mayonnaise mixer and cream whipper that specializes in quick results. Landers, Frary & Clark



The modern bread mixer substitutes a crank and gears for the old-time arm motion. Landers, Frary & Clark



The rotary cake mixer has geared paddles which insure even mixing of the batter. Landers, Frary & Clark



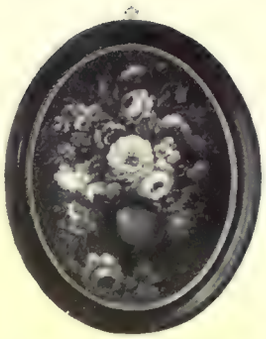
Left to right: knife cleaner, rotary fruit parer and meat chopper, all hand operated



Suitable for a side table in the living room is this black glass flower bowl with a rim of white. 4½" high. $3.75



English pheasant china has a brilliant bird and flowers in rose and green, with a black and yellow border. Teapot $4.50, sugar bowl $2.50, creamer $1.65, jug $1.85, cup and saucer $1.02. Rattan tea tray, 20" across, $2.30



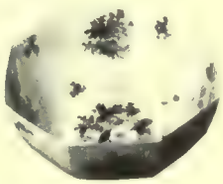
A flower painting done in the antique style is framed in black with a gold rim. It is 16" high and 13" wide. $12.95



Wrought iron standing flower baskets prove decorative both indoors and outside on the porch or terrace. This type, 36" high, is touched with gold. The basket is 5" high and 13" long. The price complete is $24



Salad plates to accompany the bowl shown opposite come in cream colored pottery, flowers in mauve, rose and orange, with a blue band on the border



One of the new salad sets consists of an octagonal bowl and six plates. The bowl, 4½" high and 9" across and the plates 6". The set is priced at $9.24



The music of ice in the pitcher is even more enjoyable when the pitcher has an unusual design. This one, 10½" high, is accompanied by six tumblers. $5.94

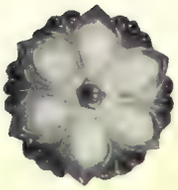


For the cottage table come an opaque yellow glass bowl and candlesticks to match trimmed with blue. Bowl, 5½" high, $2.74. Candlesticks, 9", $1.24 each

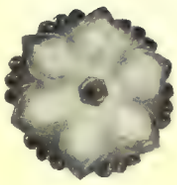


Iridescent pale green or yellow glass sherbet glass, 3" high, comes reasonably at $.39





Tie-back rosettes, reproduced from a Colonial design, in crystal, blue opal, amethyst or topaz

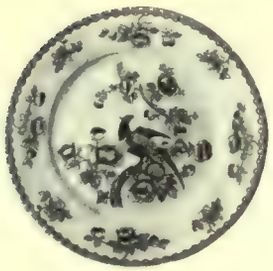


These Colonial tie-back rosettes are 4½″ in diameter and are priced $4.50 the pair

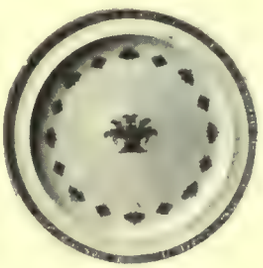
Italian pottery pieces, canary yellow, turquoise blue, oyster white and grayish blue. Bowl 4½″ high, candlesticks, 7½″. $5.75



A lawn pillow of brown or black leather has handle and a pocket for a book or magazine. 14″ long and 13″ wide, $8.50



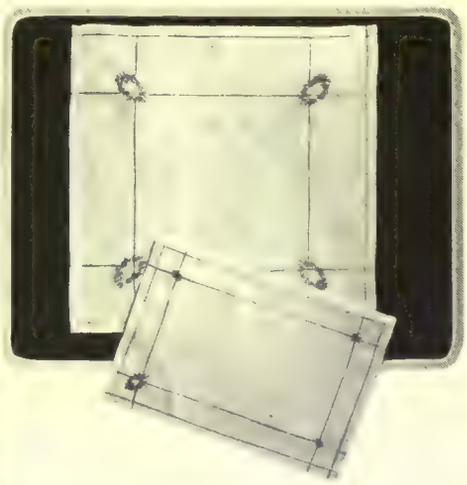
An English pheasant design dessert plate, 9″ across, has a brilliant design in rose and soft green. $.95 each



Blue and white Wedgwood plates of simple designs, come in various convenient sizes: 8″ in diameter, $12 a dozen; 9″, $14; 10″ $16



Among the early American reproductions enjoying a vogue today are the candlewick bedspreads. They are of unbleached muslin tufted in rose, French blue, gold, lavender and all cream color. 72″ x 100″, $7.94; 81″ x 100″, $8.44; 90″ x 100″, $8.94



A luncheon set, suitable for a country house breakfast or luncheon table, comes in natural colored linen with hand-drawn blue threads and wreaths of French knots in yellow, pink, blue and green. Cloth, 21″ x 21″, 4 doilies, 17″ x 12″, $8.50. Complete with six doilies, $10.75



The articles on these pages may be purchased through the House & Garden Shopping Service, 19 West 44th St., New York City

SEEN *in the* SHOPS

The country house can never have too many occasional tables. This octagonal design lends itself to a dozen uses. It comes in red lacquer, with figures in gold, black and blue. The top is 17″ across, and the table stands 22″ high. $13.50

July — THE GARDENER'S CALENDAR — Seventh Month



"Happiness" is a canary yellow carnation flecked with pink. Chas. H. Totty



Do not let the beans and other vegetables get old and tough before picking



Hand cultivation close up to the rows is necessary for hundred per cent crops

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
I cal'late it's no more'n human nature to like to set down an' talk easy-like with yer friends, sayin' whatever pops into yer head so long as it's pleasant an' comes from yer heart. It sorter makes yer job in life happier to know that ev'ry now an' then, even if it's only once a month, ye can lean back an' be yerself, like, kinder holdin' out yer hand to a lot o' real folks an' speakin' straight to 'em without no fuss an' feathers. *An' so it gives a man pretty near a jolt when one day he faces the fac' that he ain't a-goin' to have no more o' them little talks—that he's goin' to leave the meetin'-place fer good an' drop out o' the lives o' whatever friends he may've made there. He's likely to feel kinder quiet, then, an' to find that sayin' good-bye ain't as easy as he figgered it was goin' to be.* *Still an' all I reckon that after he does go, he'll be able to look back an' remember how he enjoyed them visits while they lasted; they're somethin' he can't never fergit. An' if he can hope that mebbe some o' them that's listened to what he said has got fun out of it too—wa'l, then he can leave 'em with cheerfuller smile an' a warmer hand-shake.* *OLD DOC LEMMON*						1. Sweet peas must not be allowed to become dry at the roots; heavy mulching is preferred to surface watering. When necessary the ground should be well soaked. Use a stick to determine the penetration of the water.
	2. Do not neglect the necessary pruning of the early flowering shrubs after they have finished flowering. Remove some of the old shoots at the base and reduce the number of the thin weak interior branches.	3. The potatoes should be sprayed once more with arsenate of lead to destroy late hatchings of the potato beetle. Early potatoes should now be ready for use; dig them only in such quantities as you can use.	4. The main shoots on the dahlias should be reduced to three. Close cultivation will keep the shoots from increasing. The plants must be disbudded. Do this regularly if you want to have really high quality flowers.	5. Keep the cultivator working steadily. Deep and frequent cultivation will relieve to a great extent the necessity of artificial watering. Be sure to work the ground after each rain so as to conserve the natural moisture.	6. Do not fail to keep up sowings of those crops that require seeding, such as beans, corn, cucumbers, lettuce, etc. If the weather is dry and hot, water the drill thoroughly. This should be done before putting in the seed.	7. Set out some plants of the late plants of cabbage, cauliflower, kale, Brussels sprouts, celery, etc. Dig deep trenches for them, adding plenty of manure. Water the plants for several days or until they start to grow.	8. Do not neglect the flower garden. Keep all the spaces between the plants well loosened up to admit air to the soil. The tall flowers, especially, should be staked, and when this is done, remove all dead stems.
	9. The time the climbing roses should be looked over is after they have finished flowering. Some of the old woody shoots can now be removed at the base, and the lateral shoots can be reduced somewhat, improving their growth.	10. Why not sow cover crops on that waste land or in the orchard? This is the most economical means of soil restoration. Corn, rye, clover and beans are good for this purpose and make excellent summer cover crops.	11. Weeds! We must make war on them now. This is the time to kill all obnoxious growths as they are now in full development. Early morning is the best time to destroy them, afterwards raking them up in the evening.	12. If you have fruit trees it would be greatly to your advantage to start now to get acquainted with summer pruning. This is the accepted method with fruiting trees and it should be attended to at this time to produce results.	13. Don't wait for blight to destroy your plants before you start spraying. Melons, cucumbers, tomatoes, celery and other soft plants are subject to blight and should be sprayed with Bordeaux mixture.	14. The last sowing of corn should be made at this time. Use both the very early and medium varieties. Plant several rows quite close together so that in late fall they can be protected, if necessary. This will increase the amount grown.	15. After the outside roses have finished flowering, some attention should be given to the bed to improve the quantity and quality of the fall flowers. With a fork apply a liberal top dressing of bone to the bed as fertilizer.
	16. Rutabagas, beets and carrots for winter use should be sown now. Sow in the drills and thin out to the required distance. In dry weather look out for green flies, and if attacked, spray with tobacco solution.	17. After the fruiting period is over the cane fruits should be examined very carefully. First remove all the old fruiting canes and then tie the new canes in position. If care is taken, these will be your next year's producing canes.	18. This is an excellent time of year to look over the trees on your grounds. Any minor repairing necessary should be attended to. Paint all scars, remove all dead wood. Any trouble should be examined by an expert.	19 What about some fall peas in the garden? Don't think because you failed the first time that it is not practical. Use manure in the trench and for good results use the round type of pea such as New York Market.	20. Keep a sharp lookout for caterpillars of all kinds. All these pests are very destructive at this time of year, but there is little excuse for their damaging anything as they are easily destroyed. Most easily done with a torch.	21. This is the time of the year when the chrysanthemums in the greenhouse should have some attention Frequent feedings with liquid plant foods are advisable. Use various materials so as to give a well-balanced food.	22. During the dry weather that usually prevails at this time, it would be an excellent plan to study the different types of irrigation. Sooner or later you will have one of these rain machines in your garden. Do it now.
	23. What about next winter in the greenhouse? Now is the best time to start some of the vegetables for forcing. Cucumbers, tomatoes, mushrooms, New Zealand spinach, parsley, etc., give the best results.	24. Cool nights and hot days are mildew and blight breeders. If the leaves are infested, they should be picked off and then the plants sprayed with a strong solution of copper Sulphite of potassium is best for mildew.	25. The planting season is again here. Evergreens of all types may be moved now. Be sure to use plenty of water in this work, and where possible, spray the foliage in the evening for the first few weeks. Good results will follow.	26. The melon plants should be fed freely with liquid manures. First make some holes around the hills so that the material will reach the roots, then lay boards under the fruit. This will assure you much better melons.	27. Carnations in the field must not be neglected It is on the condition of these plants that the flower crop of next winter to a large extent depends. Cultivate the ground well and keep the plants pinched back.	28. Why not start a number of perennials from seed now? This is the economical method of raising these plants in any quantity. If you have no frame to carry them over in, they can be protected during winter with boards.	29. Sow several rows of beans rather closely together so they can be easily protected in case of an early frost. Use water in the drill to hasten germination, and keep the ground around the plants stirred deeply.
	30. Keep the runners removed on the strawberry bed. This is also an excellent time to set out new beds. If this is properly attended to, they should produce next season. Spray with Bordeaux if the leaves are blighted.	31. Some flowers for the greenhouse should be started now, such as stocks, calceolarias, cinerarias, calendulas, etc. These are but a few of the many flowers which can be started now for finishing in the greenhouse.	**This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its suggestions should be suitable for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.**		*Here be shadows large and long;* *Here be spaces meet for song;* *Grant, O garden-god, that I,* *Now that none profane is nigh,—* *Now that mood and moment please,—* *Find the fair Pierides!* *—AUSTIN DOBSON.*		



Dainty pink is the color of the new single chrysanthemum "Kitty Riches." Totty



The well-known pink Columbia rose is now available in red. Chas. H. Totty Co.



Fruit trees should be well sprayed as a precaution against insects and disease



Funkias are among the relatively few hardy perennials that will flourish in shade. They are commonly known as day lilies, white or lilac according to the variety



Artificial watering is essential at some time during every summer. It should not be resorted to except when necessary, but done thoroughly when the time comes



Perfect balance of planting and accessories should characterize formal pools such as this one of C. A. Belin's, at Scranton, Pa. C. W. Leavitt, landscape architect

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When You Inherit a Brownstone House

(*Continued from page* 38)

originally dark and dismal doorway. Small rugs adroitly placed to reduce length are among the many little things" which all help in the final result. Another bit of decorator's lore is made the most of in using, where possible, a balanced arrangement of furniture and ornaments, thus reducing to a minimum the "uneasiness" produced by lack of proportion.

Following the usual arrangement of these old houses, there is a reception room directly off the hall near the entrance door, with openings on two sides into the hall itself. Here again the most has been made of the existing floor plan. The chimney-piece once more recalls the Directoirate, with ingeniously inserted panels of etched mirror glass set in a framing of red lacquer and marbleized columns. A charming mantel garniture of old tôle adds a distinguished note. The walls here are a lighter tone of green with moldings and wood trim to match, and form a charming background for a collection of fine old prints with black glass mats and frames of delicate gold molding.

Below-Stairs Rooms

Below stairs, the kitchen and laundry were due for sweeping changes. Since structural alterations were taboo, and a breakfast room essential, why not have the breakfast room at one end of the kitchen? Fortunately, the range and sink were already located at the end of the room furthest from the windows, leaving only the laundry tubs directly in view. The unsightly tubs were boarded in, to form an excellent service table. When needed, the hinged top lifted up, and below a storage space is found in shallow closets set in such a manner that they clear the sloping edges of the tubs. When the breakfast room is in use a wall paper screen shuts off a too intimate view of the range and sink. The painted gate-leg table and ladder-back chairs with rush seats have a gay background of red tile floor, clear yellow paint and smartly varnished wall paper. Casement curtains of checked gingham are tied back to reveal a glimpse of greenery in the tiny garden beyond.

Almost all the houses of the type of this one have to be quite thoroughly repainted or papered before they are even habitable, and the slight additional expenditure involved in this thorough transformation is really negligible when the results are so entirely satisfactory. Needless to say work of this sort requires the supervision of an experienced interior decorator, and represents a far more difficult problem for that individual to solve than any new house could offer.

The present delightfully livable quality is directly due to the skilful management of color to offset bad proportions, and the equally experienced arrangement of lighting to give the best possible effect. Wall brackets and lamps help in this artful conspiracy by throwing the far-up ceilings into shadow, and graceful, appropriate curtains please the eye before the attention reaches the fact that the windows are ugly in themselves.

Hidden Excellence

While this particular house offers a complete solution of what to do with a Mid-Victorian town house, there is much to be learned from it which can be applied to almost any dwelling of the period, the general arrangement of architectural detail being much the same in all of them. Often underneath the distressing gimcrack ornament a genuinely graceful outline will be found, and in almost every case the construction is strong and honest beneath the tawdry ornament.

Before utterly condemming these older houses to destruction or complete reconstruction, strip off the gimcracks and there is always the chance of being well repaid for the effort. Not so long ago a country house, inherited with all the trappings of Mid-Victorian imitation brown sandstone and black walnut, developed under the hand of its present owner into a charming villa of the type familiar to travelers in Northern Italy. Of course, exterior changes had to be included in this transformation, for a country house has no moral support from nearby neighbors in its unpleasant brownstone smugness. The emaciated columns of the verandah, however, proved stronger than they looked, and on this framing it was a simple matter to develop a charming Italian loggia with graceful arches—the material, concrete toned to a creamy yellow color. Here again paint helped to work wonders, once distressing and meaningless trimmings had been eliminated both within and without, and the formal original spaces made a most gracious background for a collection of really fine Italian furniture. A few deft touches from a good landscape gardener brought the original setting into line with this Italian villa, and again an ancestral blunder in architecture was cleverly and inexpensively brought into line with present day ideas of what a house should be.

This, then is the moral of our story—when you come by a late Victorian house, be it great or small, do not condemn it as utterly hopeless for this enlightened age to live in, but take advantage of its good points in sincere workmanship, hardwood trims (however hideous in existing detail) and develop a new setting for these worthwhile features, totally in keeping with the better trained taste of our own time.

Using Gray in Decoration

(*Continued from page* 45)

proportions are kept right. As for carpets, those of gray are so charming and so altogether satisfactory in use that one is almost tempted to write: when in doubt, choose gray. Certainly a plain pile carpet is an invaluable help in determining the gray room and giving the basis for lesser features.

The introduction of color is a matter of taste, and the success of the room is largely dependent on it. Rich yellow would accord with a mole gray paper, where lemon yellow might be overwhelmed into feebleness; the grayness must be balanced, kept in place. Where yellows predominate, light blues would be stupid, a blue verging on royal would be entirely charming. Green with gray is quite pretty, though a little inclined to be commonplace; Chinese pink in this connection forms one of the loveliest and the rarest schemes imaginable. Gold and gray combine admirably; with a gold ceiling the difficulty of creating the gray room is cut in half. The scheme will evolve almost of itself—gray velvet for curtains and for covering a few chairs; a gray striped paper, yellow lampshades, and rugs in which



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In Praise of the Little House

(*Continued from page 36*)

vogue today. An English lawn is lovelier than any other because the seeds were planted hundreds of years ago, and then the planters sat down and waited for the fulfilment of their dream.

We must have background if we are to have any enduring beauty; and the moment I see a man cut down an ancient tree, I know that he has no love of tradition and dreams, no feeling for the old sanctities. He would pluck a star out of the heavens, if he could; but thank God he can't!

I have never understood that desire in most people to turn something already simple and lovely into something huge and unwieldy. "We must add a wing to the east side of the house," the master proclaims some morning at breakfast. "What! and tear down those beautiful crimson ramblers!" the Lady Behind the Coffee-Urn cries. "And then there's that maple—it can't grow up in the middle of the new room!" she adds. But the master looks stern. He has made up his mind. "We can chop it down then," he says with a great and terrible definiteness. And his word is law. "If we are to entertain more this summer, we shall need the extra space," he goes on, loving the sound of his own voice, and rather glorying in the confusion he has created at the other end of the table.

Well, I would rather "entertain" less, do away with noisy and needless week-ends, feeling comfortable with the few old and choice friends who used to love to visit us, than to go in for a bungling Spring of carpenters, architects and builders. But the master thinks that, as his income increases he must "show the world' that he is a powerful magnate. If he could wear a gold crown, he would; but the only way he can exploit his wealth is to express himself in a larger house; and so it is good-bye to the peace of the little place, a long farewell, a cold adieu to the grace and loveliness of old. The servants must be impressed—it is his only altruistic attitude toward them. Has not Jenkins, down the road, hired an English butler, and two second men? He must do the same; and there must be extra rooms for these gorgeous men to walk about in, a plethora of guests for them to serve.

Myself, I have my watchful eye upon a little—oh, a very little!—house down on Long Island. It sets just far enough back from the roadside, and it is all but covered with the greenest and richest of vines. It has no porch; it does not boast more than two doors; but it has smiled at me for years as longingly I have passed it. It is so old that sometimes I even think it may have nodded to me, as it dozed away its dreamful days in the sun. Some day I may own it—who knows?—with its worn shingles and crumbling chimneys and its thin, ricketty steps. I may put Georgian panes in the front windows—or in all of them, since there are so few—and I shall certainly repair the old-fashioned plumbing; but beyond that I prefer not to touch it at all. Certainly I shall not build a dreadful "addition," for the sake of "looks"; but some fresh paint will do no harm, and my Old Lady House will probably grow young again for a little while, with the brilliant youngness of a girl; but always she will seem, I hope, a bit tired, a bit settled; and I shall be so grateful for her enfolding arms—arms just big enough to gather me in.

Elegance in the Small House

(*Continued from page 33*)

In the bedrooms a much more elegant, softer appearance is gained by carpeting to the baseboard, but be sure and see that the building contract doesn't call for fine hardwood floors underneath. Orientals are good for the library and, in a subdued tone, are suitable for the dining room as well, but they should not be used in bedrooms except as a small piece before the fireplace, and they should be in soft tones to harmonize with the color scheme.

The essential furniture in an elegantly decorated small house is a problem that more than repays close study.

More elegance is given the living room by using two small, semi-upholstered sofas than one great large one, because generally the large sofa is often out of scale with the rest of the furniture. Preferably choose kidney-shaped sofas, as they cannot go at strictly right angles to the square mantel; if oblong sofas are used they give the fireplace grouping a box-like appearance.

Except in the case of a large room, select several medium size tables rather than one very large one. Using these, magazines, books and lamps can be distributed over the room, forming the nuclei of comfortable groups. On the other hand, the vogue for extremely small occasional tables has been overdone; an abundance of them gives the room too busy an appearance.

A semi-upholstered chaise longue of rather formal lines lends an air of elegance and an air of intimacy that are so often lacking in our living rooms. Living rooms are becoming more and more masculine in their character, losing a little of their grace. Every tired business man demands an over-upholstered lounge!

Certain things in the living room should be chosen—beautiful to be sure—because they are essential; others as objets d'art. Thus, the main comfortable chairs and sofas and tables are essential. They should be chosen for their beauty as well as their utility. Other pieces are chosen because they are lovely in themselves and add elegance and richness to the room; such as a pair of small, fine Sheraton bookcases, with little brass wire grill doors, or a lovely Italian credenza or a fine old red lacquer secretaire, and, of course, lovely mirrors, pictures and other accessories.

The dining room table which can be enlarged by adding console ends seems to give good service. It is an excellent way of making the room more handsome. On ordinary occasions these ends serve as consoles.

Thus a dining room might have deep ivory paneled walls, tete de negre carpet, champagne gauze under-curtains and hangings of a heavy rough antique self-toned damask in gold. A broad oblong table could have walnut legs with some dull gold rubbed in and a marbleized top. The two semi-circular ends finished in the same way could stand either side the fireplace. These two console tables are in addition to the serving table and the buffet, which by the way, might have a slender wrought iron base of delicate tracery and black walnut top.

(*Continued on page 78*)



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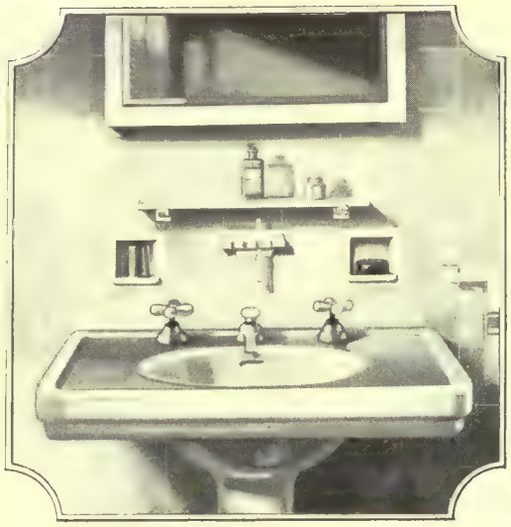
But we believe these traits are surpassed in her esteem, and their own charm heightened by her car's sure reliability.

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The solft colors used in this bedroom, the rich flowering of the curtains and valances, and the unusual treatment of the four-posters all contribute to the impression of elegance and comfort

Elegance in the Small House

(*Continued from page 76*)

Dining rooms are apt to be a little sparsely furnished, since china cabinets are no longer used. The serving table and buffet are generally put to such utilitarian purposes that they have little or no decorative value in the room. Semi-circular table ends can be made quite a feature of elegance with handsome vases or some objet d'art.

One word about breakfast rooms; the day has passed when the ladder-back chair and drop-leaf table were all that were necessary. One wants to make this room an exquisite little place, an epigram in decoration. Put on the walls a rich red and gray Directoire paper with a heavy glaze. The furniture can be bronze and black, of fine classical lines. Directoire wrought-iron stands holding ferns can be placed at balanced points. Curtains may be of dull, thin velvet flecked with copper. In a sunny spot on a flat velvet cushion, the color of Bermuda blue water, set a goldfish bowl; the blue of the velvet will show through, with the fish against it. This little room can serve as a card room in the evenings, being equally suitable to begin and end one's day in.

In bedrooms nothing is more lovely than linen over-curtains to the floor, a wide, shaped valance and draw curtains of a warm, glowing taffeta. This gives a much softer and more elegant appearance to the windows than drawing the linen over-curtains. The same combination can be used for a bed canopy. Bed covers of the taffeta should be elaborately enough made about the bottom to give them a pleasant hang. In here, as in the living room, there should be a few pieces of antique furniture just to give the room a rich character and a feminine touch. For example, an inlaid pearwood sewing table, a French bergere and a high narrow commode to hold trifles. These should be picked up after the essentials are taken care of.

Elegance in color is produced by a fine blending of colors. Do not be too meagre with the variety of colors; for example, in a rose and gray room introduce soft yellow, a little violet and some clear, ciel blue, for if one keeps only to rose and grey, the color harmony will be very meager and thin. Elegance is never thin, just as it is never lavish.

The following specifications for the furniture and color schemes in four

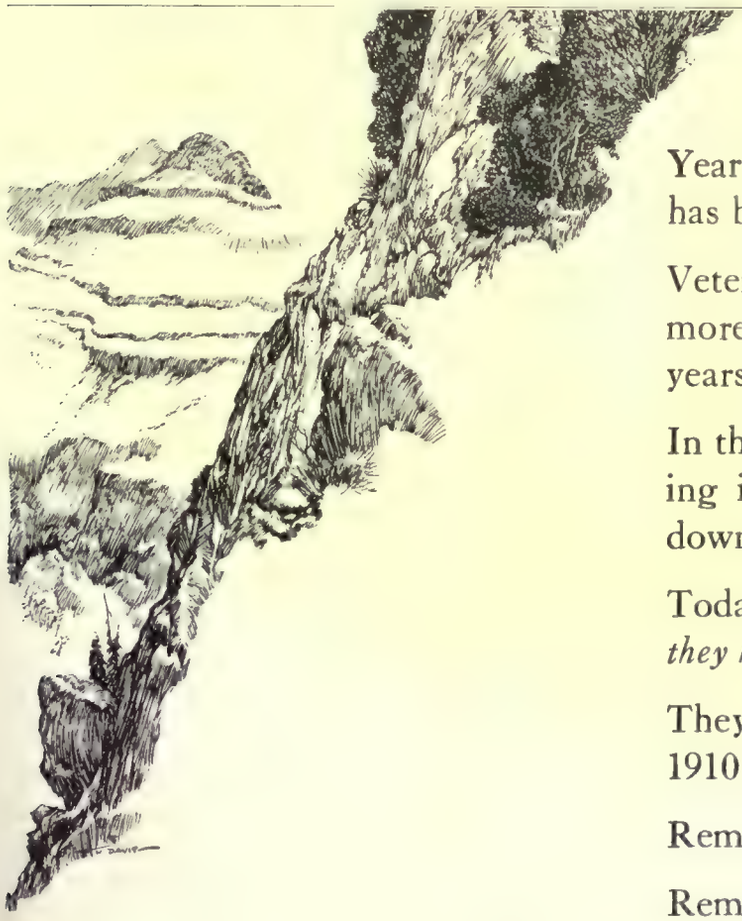
(*Continued on page 80*)



Light Italian pink plaster walls, hangings and some of the coverings in blue satin damask, a sofa in old Italian red cut velvet, mirrors and sconces in silver and bookshelves with painted panels and lunettes combine to make this a distinguished living room. Miss Gheen, Inc., decorators



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Elegance in the Small House

(*Continued from page* 78)

rooms may serve as examples in planning the decoration of a small house furnished with discriminating elegance.

DINING ROOM

Walls: Deep ivory paneled, woodwork to match.
Floor: Tete-de-negre rug.
Fixtures: Dull gilt and crystal.
Curtains: Champagne gauze under-curtains. Over-curtains of antique gold damask.
Furniture: Three-piece dining table in walnut with dull gold decorations. Top of table marbleized. Long buffet of wrought iron with black walnut top. 6 walnut side chairs. 2 walnut arm chairs. Seats of chairs covered in antique satin striped in blue and gold.

LIVING ROOM

Walls: Paneled and painted taupe and glazed with grey.
Woodwork: Painted to match walls.
Floor: Neutral colored seamless chenille.
Curtains: Under-curtains of taupe silk gauze. Over-curtains of changeable plum and taupe silk damask.
Fixtures: Sconces of walnut and gold with needlepoint inserts.
Furniture: 2 Kidney sofas covered in tete-de-negre uncut velvet. 4 pillows for these of vari-colored taffetas. 2 semi-circular end tables, of dull walnut and gold. 2 lamps for tables. 1 over-upholstered easy chair in handsome linen, in an architectural pattern. 1 high-backed walnut wing chair in old tapestry or needlepoint. 1 low coffee table. 1 small smoking stand. 1 long wall chest of fine lines. 1 walnut and gold arm chair with seat and back in gunmetal taffeta brocaded in dull red. 1 painted and crystal lamp. 1 overmantel mirror. 2 small painted chairs with taffeta seats. Owner's piano.

Walls: Painted cafe-au-lait and paneled. Mouldings green picked out in silver. Two decorative wall paper panels, set into wall and outlined in green mouldings.
Woodwork: Cafe-au-lait—baseboard black.
Floor: Rug of green seamless chenille. 12 inch border of black sewn on.
Lighting Fixtures: Decorative lantern of wrought iron and silver.
Curtains: Door curtain of apricot gauze.
Furniture: Painted commode, green with decorations. 2 French walnut consoles. 2 small mirrors. 2 walnut chairs on opposite wall with tapestry seats.

OWNER'S BEDROOM

Walls: Pale mauve with mouldings picked out in orchid.
Fixtures: Mirror sconces with mauve crystals.
Floor: Mauve wilton carpet covering room entirely.
Curtains: Cream silk gauze under-curtains. Draw curtains of striped taffeta in mauve and orchid. Over-curtains of grey linen with grisaieles on mauve background, and valances to match.
Furniture: Four-poster bed of French walnut with swans holding canopy of silk. Bed curtains of orchid taffeta Bed cover of orchid taffeta with blue trimmings. Bedside table of antique satinwood. French walnut bureau with mirror over it. Overmantel mirror with painted top. Chaise longue covered in grey and mauve brocade. Easy chair by fireplace in dull blue satin. Sewing table in antique pearwood. High cabinet near bathroom door for small articles. Slipper chair in taffeta. Dressing table and stool, in taffeta.

If You Are Going to Build

(*Continued from page* 55)

for the lintel could not easily be found, a great oak plank was used, and here the beginning of the decorating of the fireplace took place in the carving of the lintel. Naturally the recessing of fireplaces brought about variations of construction, and ranges of iron were placed at the sides to take the spits, which were turned by young boys.

The origin of the present day type of fireplace goes back to the latter of the Norman architecture, not to the invasion of England by the Normans in the 11th Century, but later when the Norman Keeps came into existence with the more developed fireplace with the use of brick or tile for lining the chimney. Ornamentation was most magnificently realized in the late Gothic and Tudor times especially, in the reign of James I. The most elaborate carving came in the Tudor period and was noticeable in the reign of the Stuart's. In the time of Elizabeth the gorgeous effects of decoration grew almost tawdry and without purpose. Henry VIII is blamed not a little for this over elaboration in decoration, for he imported Italian artists with their spirit of Rococo decoration, and some of the great beauty of the Gothic time with its exquisite fireplace arch disappeared.

Queen Elizabeth followed in the footsteps of her father and insisted upon importing craftsmen for house decoration. Her preference, however, was for the Flemish and German artisans, and the result was types of decoration that would have been put to shame by the village smith. When wood became scarce in Elizabeth's time, coal was burned in "cradles of iron" which must, of course, been the movable braziers.

Fortunately for the grace and beauty of English homes, Inigo Jones began doing some very fine things along the first of the 17th Century. He was much more scholarly than the workmen of the royal family had been importing. And it was during his time that the great oak chimney-pieces took their place in those splendidly paneled walls that became famous through history. Sir Christopher Wren followed, with Gringling's carvings "which gave to wood the loose and airy lightness of flowers". Even Chippendale designed iron grates to fit into his schemes of decoration, and the Adam Brothers made some delicately beautiful grates of cast iron, which rather astonishes us. As the court beauties of these days decided to have mirrors over their fireplaces, instead of carving or painting, the actual fireplace was reduced in size and the mirrors made very deep that the lovely ladies could view themselves, from powdered wigs to tiny slippers.

It is interesting to notice the variation in the roof-line and ornament as fireplaces acquired chimneys that must have good draughts for the comfort for the more luxurious civilization. Smoke turrets appeared and the tall brick turrets on the Tudor houses, with their picturesque construction, which are being imitated in America today, just as we are still imitating the carving of the Gothic and Tudor lintels. We remember too, that Hans Holbein did a chimney piece so beautiful that it is in the

(*Continued on page* 82)

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Endowed with a keen sense of color combination and graceful depiction of floral and animal forms, the rug weaver of the East expresses, in his simple way, a practical beauty entirely individual.

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The rare beauty of a well designed fireplace depends upon the detail of its mouldings

If You Are Going to Build

(*Continued from page* 80)

British Museum today, and that Wedgwood, the famous potter, made panels for the chimney breasts of his day.

Here in America we have created one type of fireplace, the Colonial, with its many variations and also with its debt to the classic period decoration in England. Of course, in our very simple early settler homes, we have the splendid old brick fireplaces with the huge hearth and seats inside the chimney and beautiful wrought iron fittings, and vast oak lintel, covered with pewter or Lowestoft or the memorial china celebrating historical events. Today we build so many period houses with which our fireplaces must be in harmony; Tudor, French, Italian with its beautiful fluted pillars, Colonial; but few people demand creative work in the planning of their fireplaces, but few expect anything more than a modified interesting "period" reproduction.

But we do demand well built chimneys today, capacious, permanent, and practical. A builder is more or less judged by the fact that his "chimney will draw". Apparently there is no dependable recipe for this, so much depends upon the location of the house, the force and directions of the winds, the size of the fireplace in relation to the draught and the actual construction of the interior of the chimney. The architect and builder have got to study far afield for all the conditions that will make for a good fireplace and chimney; the material construction alone is not enough. Of course today we often add decorative hoods and we plan our chimneys with controlling dampers, with revolving caps on the turrets; but the big responsibility still dwells with the builder. He must work a fresh miracle with every chimney he builds, and as a rule he does.

Cement has entered very largely into the building of picturesque fireplaces today but the stone house still demands the stone fireplace, and a richer architectural detail than the modern variegated brick fireplace it would be hard

(*Continued on page* 84)



This type of fireplace with a stone hood, reminiscent of both Italy and Normandy, is set effectively with a panel of rough plaster. Lawrence F. Peck, architect

Isn't this feeling about tires pretty universal

MOST car-owners intend to have a car the rest of their lives. Economical operation is getting more and more *fashionable.*

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The makers of U. S. Royal Cords have recently stated what is the biggest opportunity to serve in the tire business.

U. S. Royal Cords cannot take care of all the people who want the *upward quality* in tires.

Nor do they claim a monopoly of all good tire making methods.

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So Royal Cord makers feel free to say again what they have said before—

Let us compete for higher and higher *quality.*

For more and more public *confidence.*

The makers of United States Tires urge upon everybody—manufacturer and dealer alike—a new kind of competition.

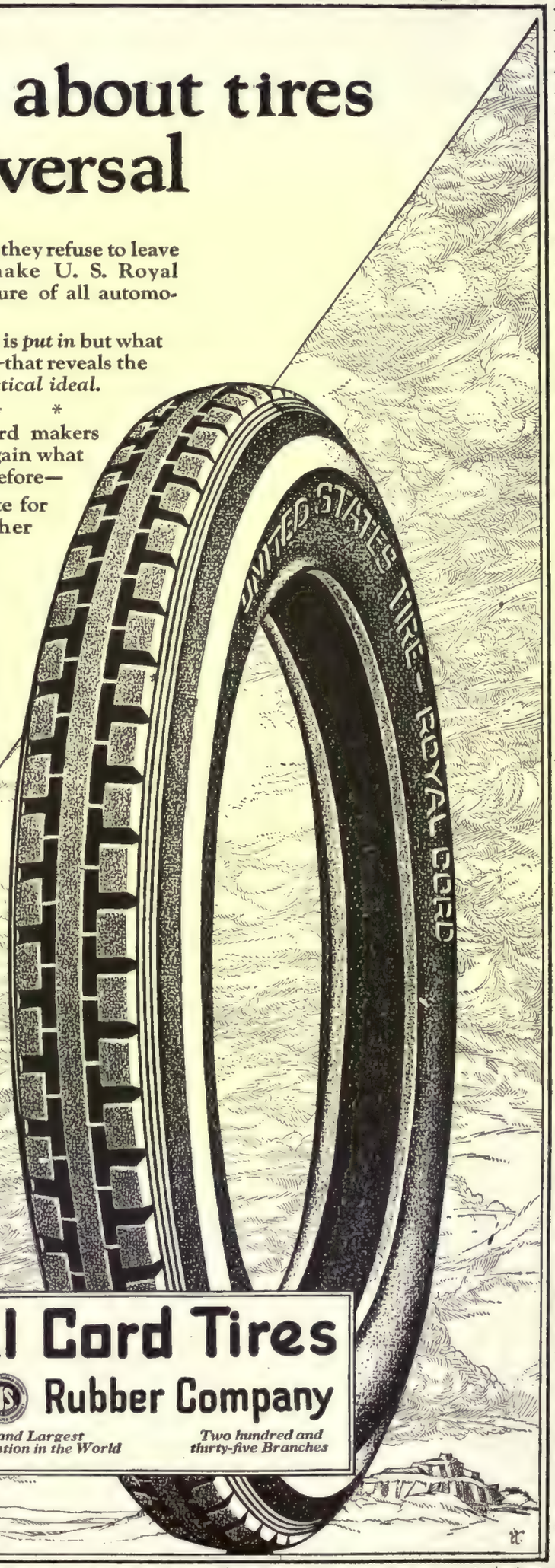
Let us compete for more and more public confidence.

Let us compete for higher and higher quality.

Let us compete for still more dependable public service.

United States Tires are Good Tires

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* Showrooms equipped with model bathrooms

If You Are Going to Build

(*Continued from page 82*)

to imagine. The fashion that came in some years ago in the country home, of breaking up the surface of the chimney wall with little shelves for bric-a-brac has happily wholly gone out. It quite spoiled the dignity of a chimney breast and added nothing to the beauty of a room.

For people who are planning their homes in America today, it is possible to buy ready-made a varied and beautiful assortment of fireplaces, the most simple and practical in wood or concrete as well as exquisitely developed pieces appropriate to almost every period of interior decoration. Catalogues are sent out by some of the manufacturers showing the varied beauty of their achievement, and the brick manufacturers furnish interesting designs for modern brick fireplaces. Fireplace hardware is also being made in vast assortments, in wonderful designs suited to Tudor, Gothic, French, Colonial or merely practically modern houses. Catalogues of fireplaces and fireplace fittings should be added to the shelf of building materials, which we have advocated so enthusiastically since the beginning of this series.

The New Shingles

(*Continued from page 68*)

now helping us to secure a roof that is fireproof and waterproof, that is graceful, rich, and appropriate to a variety of building materials. Shingle roofs have been intimately associated with American architecture, back to the days of our most interesting, original Colonial architecture. In those days, in the main, there was but one kind of shingle used, the picturesque, wooden, hand-rived design. The advent of asbestos shingles has brought about a revolution in roof making. First, in color they are deep red, warm brown, gray, or a combination of browns. These shades brought together in one roof harmonize with almost any color that may be used on the walls of a house, and with both winter and summer landscape. Because of a quaint picturesqueness, they seem in turn to suit the Dutch Colonial, the adapted Elizabethan, the Gothic, the Norman and even the reticent dignity of the French chateaux.

They are very simple in construction, made of asbestos rock fibre and portland cement, compressed under a hydraulic pressure. Because of their tough base and resilient structure, they are unaffected by time or the elements. They are quickly laid up and are practically indestructible. These shingles can be laid up with either the diagonal, hexagonal or honeycomb method and the sub-roofs are the same as prepared for other durable roofing. Old houses can be re-roofed effectively by these asbestos shingles, making a roof that will endure as long as the house lasts.

Asbestos shingles are fireproof and unalterable; do not readily crack or exfoliate when exposed to fire. Even if the snow should drive under them in winter, thaw under the rays of the midday sun and freeze as night comes on, it would not in any manner cause deterioration, as they are sufficiently elastic to prevent any cracking or splitting up to the nail hole under these malign circumstances.

On account of the light weight of these asbestos shingles, a sub-structure can be built up with much less expense and time. Thus a very considerable sum is saved in building construction.

Thatch Roofing

The thatch roof has been one of the most picturesque features of domestic architecture for centuries throughout Europe, and there is also a fine feeling for form in the roofline of these picturesque cottages. But in houses built closely together, as is so often the case in our American suburbs and villages, the old rye thatch roof would be found too inflammable, as well as damp, and fairly unstable in fierce winds. Yet the beauty of the thatch roof was something that the picturesque loving American public would not easily forego; so with the ingenuity for which we have always been famous, a thatch shingle was invented which gives us much of the beautiful old line, soft color and mellow surface of the old rye thatch. By an ingenious method of sawing the shingle buffs in special thatch patterns, and with printed instructions and working drawings, the average good workman can lay a modern thatch roof so successfully that this type of roof is being adopted by some of the most brilliant American architects. These shingles are laid up out of the horizontal, in long irregular waves, varying the width of exposed surface of every course from 1″ to 5″. Part of the artistic effect in the modern thatch roof is gained by having no sharp angles or corners on any part of the roof. The eaves, ridges, valleys, etc., are all rounded and the thatch shingles are bent lengthwise and crosswise as the form of the roof may require. In order to gain the softness of the weathered, old, rye thatch, the color of the roof should not be uniform, so three shades of thatch shingles have been created; when these are laid up together, a sense of rich texture is given with interesting individuality.

Shingle Thatch

The firm that has done so much for picturesque domestic architecture in the invention of the thatch shingle roof has also devised a great variety of modern wooden creosote shingles, in shapes, colors and sizes that are practicable for a variety of American homes, for walls as well as roofs. A Colonial house with a white shingle wall, green shingle roof and green shutters, is still the ideal of about fifty per cent. of American home lovers. In addition to the white and green shingles, there are for the wooden houses at least thirty colors. These stained shingles do not require close sheeting. They may be laid up in a variety of designs. They do not make a cumbersome roof and are comparatively noiseless during heavy storms. As they are poor conductors of heat and cold, they make a house cooler in summer and warmer in winter. The creosoting of these shingles causes them to last longer than the unstained, brush-coated shingle, and the fact that they are selected from the first growth of coast cedar makes them durable beyond the average time of wood.

Tile roofs, in spite of the immense variety of roofing that has recently achieved success, still hold their own for certain types of houses and for certain effects of picturesque beauty. If you want the proper roofing for genuine Spanish architecture, the covering that will most quickly realize your ideal is the old curving tile in the real earth tones of terra cotta, red-brown and brown-red. There are unquestionably types of houses, the full beauty of which cannot be realized without the high hip roll, the high ridge and terminal. In addition to the round Spanish tile and the barrel Mission tile, there is a shingle tile

(*Continued on page 86*)



GRAY GOOSE—
THE WILLS SAINTE CLAIRE

The owners of the Wills Sainte Claire are the men and women who can afford any kind of motor car. They have driven motor cars of European and American design. They know motor cars. In the Wills Sainte Claire these men and women are finding a new thrill, a new security and a new utility in motoring. ¶ They recognized in the Wills Sainte Claire a new standard of motoring made possible by advanced engineering—not only a more beautiful motor car, but a lighter, stronger, safer car—a car vastly simpler, easier and finer for these men and women to drive. ¶ They have been quick to see in the Wills Sainte Claire a motor car not only much smarter and more beautiful, but intrinsically better, scientifically more sound. ¶ The eight-cylinder, sixty-degree-angle motor and a score of other distinctive features have actually given them a new experience and a new standard of luxurious motoring.

Upon request we shall be glad to mail you a new book—"Fourteen Unseen Things in the Wills Sainte Claire."

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The Speakman Shower shown in the illustration is the H-952½; ideal in connection with the Deshler Bath fixture (the three handles) for either built-in corner or recess tub; has Mixometer and Anyforce Shower Head which put the shower's force and temperature under the *instant* control of the bather. With this and many other types of Speakman Showers you can easily bathe without wetting your hair.

SPEAKMAN COMPANY

WILMINGTON, DELAWARE

SPEAKMAN SHOWERS

The New Shingles

(*Continued from page* 84)

with hip starters, ridge and terminal all somewhat after the old Spanish fashion and a French tile shingle with the inverted tile, also a close shingle roof of tile, and other varieties which with their appropriate fittings give the unusual roof. The installation of these roofs is a matter, of course, for an expert builder. Fortunately, today, every detail for the laying up of roofing tiles, whether of the French, Spanish, Mission or Roman variety, can be had from the manufacturers who have made a study of these attractive roofings and who instruct builders in the method of construction which will bring about the most interesting and permanent results.

A thatch of stone is perhaps one of the most curiously interesting new roofings today, that is, it is new so far as the use of stone in this country is concerned. For centuries it roofed the old houses in Sussex and in the Cotswold. The top layers of stone, which they dug out of their fields, were split and broken up, and used for roofs, fastened down to the hand hewn oaken rafters with heavy oaken pegs.

But it is only within a comparatively brief time that we have thought of stone roofs for domestic architecture in this country. It seems that scattered throughout certain parts of New England are some of the finest roofing slate deposits in the world. The quality, texture and coloring of this slate varies in different sections, in fact from quarry to quarry. This gives an individuality and variation in the roof that could easily have come from weathering half a century. The making of these stone thatches into a desirable, almost lovable roof, is not only the result of breaking up stone into requisite sizes; it is also the skillful making of a huge mosaic into which various shapes, sizes, colors, density of slate are brought together.

The sub-roof for the stone thatch is very simple; rafters are covered with sheathing boards which in turn are covered with heavy felting, and then the stone, which will endure for limitless time.

Composition Roofing

Composition roofing is a field of such wide activity that to begin to do justice to it would not only take an entire article in House & Garden, but an entire issue of the magazine, and even then some practical permanent and interesting roof covering would doubtless be left out.

One of the very best of these practical new roofings is a heavy wool roofing felt which comes in both shingles and rolls, in interesting shades of red and green. These are thoroughly impregnated with a waterproofing material, then coated on one side with genuine crushed slate. Sometimes these wool slate shingles come four on a strip, and instead of having square corners, each shingle is octagonal. These four-in-one shingles save much labor cost, also time in laying the roof. That they are fire resistent and weatherproof we do not need to add.

A roll composition "shingle" is one of the most practical of economical roofings. It comes in red and green, and can be put on old wooden shingles which have commenced to leak. It also may be used on the new house, in which case it is laid over a tight wooden sheathing. It is the ideal roofing for a modest home, and has much the effect of a flat tile, while it is most inexpensive to lay.

An asphalt shingle which is designed in a twin shape for the speeding up of laying is a very practical fireproofing type. It comes in red and green slate surface and if laid according to directions will protect every point on the roof. It can also be used over old wooden shingles, eliminating labor, time and extra cost. There is also a composition roofing with a mineral surface which is unaffected by extreme heat, cold or dampness. This particular roofing can be put on by unskilled labor and is most economical because of the long service it renders. It is not only used on the modest home and all kinds of farm buildings, but is practical for summer camps, and bungalows can be built of it quickly and economically, using it for side walls as well as the roof. It comes in rolls and is strong enough to stand any kind of wear and tear and is good looking because of its mineral surface.

Using Slate

Some of the most interesting slate roofs today are reproductions of the ancient slate roofs, for slate was used centuries ago.

A rare variety of beautiful slates are found in various parts of America today—deep grays of the Pennsylvania quarries, rich red from New York State, black and gray from Vermont and sea green from Western Vermont. Nothing could be more durable than these modern slate roofs. The texture is rough and as picturesque as the old Cotswold slate.

For flat roof purposes, slate possesses several leading advantages. It eliminates the clogging of leaders and drains as from loose gravel or slag. Being a light surface it seals in the volatile matter of the asphalt thus making permanent its waterproofing qualities. Snow can be easily shovelled off. And such a roof is automatically cleaned by every rainstorm or can be swept or scrubbed clean if necessary. Rain water from the slate roof is clean and potable. The flat slate roof can be made use of for playground, storage, clothes yard, etc., without damage of any sort. It can also be trucked over. Its permanent surface never becomes a fire hazard.

Dignified and artistic treatment is of manifest importance in handling slate. With its 900-year ancestry, slate absolutely avoids fads. Its range includes both period and individual adaptations. In standard grades, slate is adapted to the most modest of structures—even cheap speculative work, if investment counts.

The old European custom of covering buildings with slate was always to use slabs of different thicknesses, varying lengths and random widths. Crude quarrying facilities enforced the use of slate of a rough texture and uneven assortment of sizes, and the method of laying was so ingeniously developed that eventually graduated roofs became distinct features of the buildings, many examples of which stand today as masterpieces. Prominent architects in this country have reverted to this old graduated method of laying slate roofs, finding in them an individuality impossible of expression with the checkerboard precision of the more conventional arrangement.

The Role of Tin

Tin of the best quality finds a practical place among the sought after modern roofs. It is equally serviceable for hip or flat roof and has the advantage of being economical as well as interesting. Most of us do not know that roofing tin has been on the market for over a hundred years for public buildings as well as houses; this fact is unquestionably related to other important facts, namely, that it is fireproof as well as damp-proof; that it is water-tight as well as weather-tight; that it actually diverts lightning from its destructive path.

To accomplish such beneficent ends, a tin roof, of course, should be put up with locked and soldered seams; also, when so much is expected of a tin roof,





It's present vogue at Newport and other smart American watering places, rivaling its wide use by fair Parisiennes at Deauville and Ostend, proves that good taste is the same the world over.

Toilet Water	$4.00
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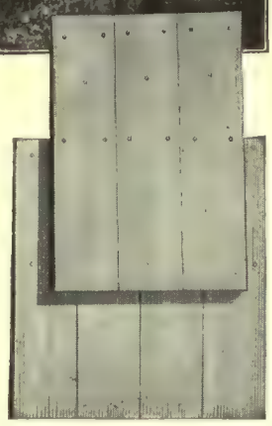


PARIS VIVAUDOU NEW YORK



Residence, Highland Park, Illinois
Robert Seyfarth, Architect, Chicago
Exterior of Redwood Sawn Shingles

Redwood Special Sawn Shingles



Redwood Special Sawn Shingles

FOR residences of the better class, these new style "Seyfarth" shingles give that appearance of wide clapboards which is a pleasing note in the design of many of the newer city and suburban homes in the Middle West and in the East.

These new Redwood shingles may be had 24 inches or 26 inches long, as desired. Both sizes are 5½ inches wide and ¾-inch thick at the butt. Laid 13 inches to the weather they give an air of solidity and dignity which is well illustrated in the house shown here.

These shingles are sawn from the finest selected grade of Redwood, are thoroughly seasoned and cured and will not warp, swell or shrink. They take and hold paint unusually well.

A *natural*, odorless preservative, which permeates the wood during the growth of the tree, protects Redwood against all forms of rot and decay.

Ask your architect to specify Redwood for all exterior construction. Redwood is sold at prices which compare favorably with prices of other woods which do not have Redwood's qualities of rot-resistance, high percentage of clear lumber, or freedom from shrinking, warping or swelling.

Redwood should be specified for

Exterior Contruction
including—Colonial siding, clapboards, shingles, door and window frames—gutters, eaves, water tables and mudsills—porch rail, balusters and columns—mouldings and lattice. Pickets and fencing—Pergolas and Greenhouses

Interior Finish
Natural, stained or painted Wood Block Floors.

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Such as — Silos, tanks and troughs—Hog feeders and implement sheds — Wood block floors, etc

If you are planning to build, write for "Redwood Homes Booklet." To architects and builders we will gladly send our "Construction Digest" and our "Engineering Digest". Please address inquiries to either our New York or Chicago office.

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The Largest Manufacturers and Distributors of California Redwood

"The Western wood for Eastern homes"

The New Shingles

(*Continued from page* 86)

it should be laid up with flashings, gutters, valleys, etc., of the very best tin. This will prevent rust and corrosion. It is an interesting fact that a well laid roof of the best quality of tin, with tin fittings, has been known to last seventy years, while a tin roof lasting thirty years in good condition occasions no surprise whatever. It is a significant statement made by manufacturers of superior tin roofing that it takes thirty-five minutes to coat a sheet of the best tin, whereas ordinary tin roof sheets are sometimes coated in twenty seconds.

Modern Mixers in the Kitchen

(*Continued from page* 69)

The strain is gone from straining large quantities now. This is gently done by the coaxing strainer and colander device.

One mixer is also accompanied by a cabinet if desired. It is finished in white and is made especially for this device and houses comfortably all its attachments. It has an enameled metal top and does not add much to the total cost of the machine.

Another power unit advertises two speeds and has all the above attachments. It comes with a metal table with a shelf (open), on which all the work can be done with comfort.

If you don't want a machine that can do so much there is one on the market electrically driven, which beats eggs, mixes mayonnaise, angel cake and light batter, mashes potatoes and fluffs them if mixed with butter and cream, mixes custard, soufflés, etc.

It has a small ½ H. P. motor of fine construction designed for 110 voltage. It is necessary in this case to state whether your current is direct or alternating (DC or AC). This motor can run on either direct or alternating if the speed control device is not to be used. But the speed control in this instrument is its crowning glory. That is, you can mix rapidly or slowly, a performance the older type of mixers could not do. It was racing speed or nothing. All cooks know that some things take rapid beating or stirring, some other things slower agitation. The cook or housewife can in the course of her experience with these new-comers into our kitchens find new uses continually for them.

For example, this small motor has a speed regulator which ranges from 4800 to 8000 revolutions per minute. This motor takes from 25 watts (extra load) to 60 watts (heavy load. It is well to have a detachable motor as in this one, for when cleaning is necessary the motor remains unharmed.

The beater itself here is the ancient and honorable Dover type, so you see it is not so foreign to your ken.

One thousand revolutions is all you can effect in a minute by hand. This machine goes 2000 revolutions.

In from one to five and ten minutes, eggs, frostings, and mayonnaise can be accomplished.

Full speed for heavy mixtures, half speed for lighter, a gram of cream is perpetrated in less than five minutes.

A gallon of oil in relation to a mayonnaise dressing takes but ten minutes to be used up.

This little angel weighs but 2¾ pounds, and its lightness is one of its charms.

All these machines should be easily attached to wall lighting sockets.

They must be easily cleaned.

The motors must be protected from you and food stuffs and you must be protected from them.

All attachments must attach easily. All parts must fit, so that the doing of a new operation is not accompanied with dread. It must be a pleasure to depart from coffee grinding to turning the ice cream pail and polishing silver.

Now, kitchening is no endurance test. The fatigue is eliminated. At the end of the day you will feel like the theatre and what not.

The hand-turned cake and bread mixers are better than mixing by hand and spoon—but if possible, the electrically driven mixers which come in many styles and prices will give you more than comfort and will outlast many a cook. The hand-turned stoners and grinders are very efficient, too, but not the Utopian things that electric homes can utilize.

These machines are Utopian agitators. Agitating for food and helping the Kitchen Workers of the World.

Gardens In Old Foundation Walls

(*Continued from page* 57)

removed. These old walls stood for years in the shade and became overgrown with moss and creepers: an ideal location for a sunken fern and shade plant sanctuary. In making the changes, two of the outside walls were taken down and rough stone steps laid through one of the remaining foundations to make an entrance. Stones were carefully taken out to make niches in the walls for alpine plants and rock-loving ferns; all the old plaster and refuse was removed and the floor of the garden covered with a thick layer of woods soil and leaf mold and this planted closely with masses of various sorts of shade ferns and shade flowers with backgrounds of rhododendron, mountain laurel and some of the other broad-leaved evergreens.

It is very important to remember that lime plaster was used in most of these old walls and that lime is certain death to a great many of the shade plants we love: trilliums, rhododendron, most of the ferns, violets, arbutus, mountain laurel—in short almost all of the plants found naturally growing in deep rich leaf mold. Where you have the lime it can be overcome only by removing the old soil for a depth of at least 18" and replacing with new woods soil and if the best results are to be retained, it must have a yearly mulch of leaves. If it is not possible or desirable to make this change in soil, there are some beautiful plants which thrive in a lime condition and nurseries specializing in the native plants are usually willing to suggest one suitable to the location.

Another and more elaborate development was in altering the foundation of the barn which was built years ago. These old walls and the barnyard wall have been used to make the enclosure for an outdoor swimming pool.

The barn was on a hillside farm of twenty-five acres at Bryn Mawr, near Philadelphia, which was acquired by Mr. Edwin L. Blabon for the development of his country home. The farm underwent a great change, an attractive modern residence was built on the

(*Continued on page* 90)



The Luxury of Electric Refrigeration

—at less than the cost of ice

FRIGIDAIRE will bring to your home a new sense of luxury. It satisfies a fine instinct in living—the love for nicety and cleanliness in kitchen habits.

Without care or attention, Frigidaire preserves your food in a cold, dry, circulating air of unvarying temperature, 10 degrees colder than is possible with ice.

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Gardens in Old Foundation Walls

(*Continued from page* 88)

ground overlooking the farm buildings and the meadows and fields converted into a lawn, a beautiful terraced garden was built near the house and shade trees, ornamental evergreens and shrubs were planted. With the character of the ground so completely changed, the transformation of the barnyard into a formal outdoor pool with flowers and ornamental evergreens does not seem so out of place.

The barn was torn down shortly after the landscape changes were made, the foundations and the partition walls to the second floor remaining. The accompanying plan shows these walls and also shows the parts which were removed and the additions necessary to make a suitable enclosure for the swimming pool.

The building, according to the usual custom was built on the southern slope of the hill, so that the open part faced the sun and was protected from the cold north and west winds. This wall now forms the north boundary for the pool enclosure, and if you will glance at the plan you will see how the space within the enclosure is laid out. The base planting of evergreens next to the walls bordered with hardy perennials: then the grass panel and a walk of random-size stones set in the sod around the pool.

Above the north wall is a platform, all that is left of the old "barn bridge" which as usually planned with the old barns made it possible to drive wagons and farm implements into the second floor of the building, the natural grade of the hill at the north being about level with the second floor of the building. This high platform at the back of the wall is an ideal location now, for a tea house or pergola overlooking the swimming pool and a view of the lovely hills and valleys beyond it to the south.

The changes in the masonry had to be made carefully. The original walls were built of local field stone, random sizes and shapes, and held together with lime mortar. As a precaution, the walls to remain were repointed with cement mortar, the joints being left rough or "raked".

All the suitable stone from the old partitions and other sections which were removed was saved and used for building the new parts of the wall and for bringing them to the correct level.

The character of the new masonry was, of course, made to match the old as nearly as possible, and a 3″ coping of flat local stone laid on the entire wall, helped to give a uniform finish.

The old foundation at the north is about 8′ high and the one at the south (the old barnyard wall) about 3′. This was left low so that it would not interfere with the view beyond. The top of the side walls does not slope between the eight foot north wall and the low front wall, but drops with ramps at regular intervals.

Vines of English ivy and Euonymous vegatus have been planted along the base of the enclosure and in time will form a green background for the evergreen planting. This planting is composed entirely of plants transplanted from the very thick groupings already on the grounds. There was a double advantage in using these plants, the thinning out of the groups was badly needed as the plants were crowding one another in several instances, damaging valuable specimens and at the same time large plants making an immediate effect were available for the new planting.

A broad flight of steps of local stone leads from the enclosure about midway between the north and south boundaries, at this point, the rise to the natural grade of the ground outside the wall is only about 2′. These steps lead to a winding walk through the trees to the terraced garden several hundred feet away.

These instances have been given to show what was done with three foundations. Each could have been handled in several ways, you will find each problem will always suggest several solutions. The development decided upon, of course, will be governed by the existing conditions and your inclinations. I have seen lovely sunken gardens, cozy summer house enclosures, bird sanctuaries, rose gardens, formal pools, naturalistic pools and rockeries, all transformations of old foundations. It is fascinating work to make these changes and well worth careful forethought and planning, and when the work is finished, you have the satisfaction of knowing that your garden is a little different and its history will always make an added interest to you and your friends.

PLANTING YOUNG TREES

A LARGE portion of newly planted trees die the first year, according to the Nebraska Agricultural College. Improper planting or careless handling of trees before planting is usually responsible for the largest share of the loss. The roots of the trees should be protected from exposure to sun and wind during the planting operation. They may be wrapped in wet gunny sacks or placed in a barrel or pail of thin mud.

The important things to bear in mind in planting the trees are: The hole must be large enough to receive the roots without cramping and deep enough so that the tree will stand three or four inches deeper than it was in the nursery; some loose, moist, surface dirt should be placed in the bottom of the hole; the tree should be inserted in the hole so that the lowest permanent branch would be on the southwest side of the tree and the tree leaned to that side to counteract the tendency to grow to the north; the dirt should be firmed by stamping at least twice during planting process. In order to pack the soil firmly about the roots, at least 2″ or 3″ should be left unpacked as a mulch.

The mistake is often made in planting trees and other plants of not getting the soil firmly packed about the roots or allowing air spaces about the roots. This may be prevented by shaking the tree up and down as the dirt is applied and firmed.

When the trees are dug from the nursery row many of the feeding roots are left in the ground and it is necessary to remove some of the top of the trees in order to more nearly establish a balance between the tops and the roots. This pruning should be given immediately after the tree has been set.

The following points should be kept in mind when performing this operation: Three or four branches should be left in addition to the central leader. The lowest of these branches should be on the southwest side to prevent sun scald; the branches should be four or five inches apart and on different sides of the trunk in order to avoid crotches; the branches that are left should be cut off eight or ten inches from the trunk and the leader shortened back two-thirds. All other branches should be removed close up to the trunk.

ALFRED I. WILDER.



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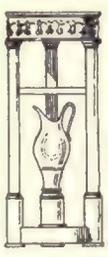
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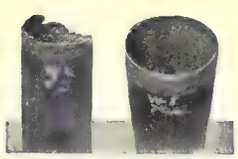
It contains instructive information on pipe costs and the best installation methods. Also literature on Reading Cut Nails, which hold and prevent squeaking floors.

WHEN you buy or build a home, it's not merely a purchase, it's a huge investment—a life-long investment from which you want a high percentage of dividends in low upkeep and in happiness.

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Reading Pipe resists rust and consequent corrosion. It gives long life that is free from the expense and annoyance of pipe replacement. Its ultimate cost is so low that you can't afford not to use it.

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STEEL *IRON*

The above are actual unretouched photographs of vent pipes on Wanamaker's Store, Philadelphia. Both these pipes were installed in 1907. Under like conditions Reading Genuine Wrought Iron Pipe far outlived the steel pipe. Note conditions of both pipes.



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READING
GUARANTEED GENUINE
WROUGHT IRON PIPE

Quenching the Garden's Thirst

(*Continued from page 67*)

be used successfully in small gardens as well as in western orchards, but takes much labor and is a waste of water. The flooding of the ground with the hose having no nozzle attached is one of the best ways to water a rose garden, but not a plan for general use. The common practice of sprinkling the garden with the hose having a spray nozzle is about as ineffectual as can be imagined. A mere surface sprinkling does no good, but may do positive harm by coaxing the roots to the surface. On the other hand, a heavy watering with large drops often breaks the flowers and foliage of the more fragile plants.

All these facts having been recognized, American inventive genius has produced types of rain-making machines which solve the problems for the home garden as well as on the large estate and the market gardener's acres.

There are several systems quite different in appearance and operation. A selection will depend largely upon the character of the garden, the volume of water available and the pressure to be obtained. These matters may be taken up with the manufacturers or agents of the different systems, who will supply the information necessary for choosing just the system needed for one's special location.

In the nozzle line system, all classes of crop growers are given a method of distributing water which is efficient and inexpensive. This consists of pipes having small nozzles inserted in a perfectly straight line 4′ apart. These pipes are carried at the top of supporting posts of wood or iron, which may be from 2′ to 6′ high. The low supports are best used when the pipes run the same way as the vegetable rows. Being low, they are inconspicuous. If the pipes run across the field, however, it is better to have them high enough so that the gardener can walk under them without stooping. The system is fed by a pipe attached to the water main, or if more convenient, by means of a hose leading from an outside faucet.

A necessary and very convenient fitting is a turning union located where the system starts. By means of a small handle attached to this union the distributor pipe can be revolved so as to throw the water at any angle on either side. This arrangement makes it possible to cover a total area 40′ or 50′ wide. There are few troubles with this simple system, although it requires some attention to keep it working properly as the fine nozzles occasionally get clogged. The water is distributed in the form of a mist, which soaks into the ground wherever it falls without making the soil muddy and without any danger of washing out even the smallest seedlings. Moreover, it is warmed in passing through the air, a fact for which the plants are grateful. It reminds one of the quality of mercy. "It falleth like the gentle rain from Heaven upon the place beneath." Moreover "it is twice blessed." It is blessed by the plants that receive it, and by the man who pays the bills, as the costs are surprisingly small for the results obtained.

A single line of pipe run down a vegetable garden 50′ square will supply all the moisture needed. The pipe will be arranged in sizes so that the nozzles at the end of the line will throw the same distance as those at the head. If it is too much trouble to turn the line at intervals, you can install an automatic device which will do it for you, the pipe turning gradually on its own axis and carrying a spray across the garden as fast or as slow as you wish. Naturally this adds to the expense.

An obvious system like the one described is well enough for some situations, but might be unsightly in the flower garden. If so, you can have a sprinkling line laid just beneath the grass roots which will follow the contour of the lawn, the beds or the walks. Finally, you can have a portable sprinkler of the same type, which can be wheeled into position anywhere, and includes an automatic oscillator with a little motor which clicks along quietly, carrying a spray back and forth over a given space.

Quite different in type but efficient in operation are several sprinkler systems which cost but little and are adapted to both large and small properties. Several kinds are so constructed that they can be kept entirely concealed. In one well known system the nozzles are placed in metal cups, which give them adequate protection, while they are low enough so that lawn mowers and rollers can be run over them without difficulty.

In another and somewhat similar system the spray heads are entirely covered when not in use. In operation, an inner nozzle rises up above the grass so as to give an unobstructed delivery of the water.

Home makers may feel that to install an underground system will necessitate deep digging, but this is not true. It is only necessary to take up a narrow strip of sod which can be replaced readily when the work has been finished, and the pipes themselves go only a few inches below the surface. At the same time they are so arranged that the water can be completely drawn off in the Fall. It is a pleasure to see the miniature fountains covering an entire lawn with a fine, mist-like spray, keeping the grass green and beautiful in the most torrid weather.

One of the underground systems has a modification by means of which the same nozzle is used for overhead and low down systems, one for vegetable gardens and orchards and one for the flower garden, where the owner may desire to have the system inconspicuous. By means of added pipe sections, this system may be built up high enough so as to spray the tallest shrubs. This is a distinct advantage, as all plants growing out of doors are benefited by having their foliage wet down. There is also a half nozzle adjustment by which the water can be thrown in a semi-circle to meet any special arrangement of flower beds or grass borders.

While permanent systems are required for large estates, portable devices are needed for a small garden. One such apparatus has been mentioned. Most of the other systems have devices which accomplish similar results. One kind which while light and easily handled is yet substantial and efficient is moved about on skids wide enough so that they will not damage lawn or garden. A motor oscillates the water jets, which throw a straight stream for several feet, after which the water breaks up and falls in tiny drops on the plants. As an area 60′ by 12′ is covered at one time, it is necessary to move the apparatus only at long intervals. This apparatus is extremely useful, and its unique adjustments allow it to be employed in any part of a large estate or very small garden plot.

Some of the newer sprinklers which are portable but are raised on standards are notable for the ease with which they are handled and adjusted. You can approach them without danger of getting a wetting while they are in full operation. One kind throws a spray a distance of 40′ at twenty-five pounds pressure.

Finally, there is a rotary sprinkler, which came onto the market this year and which is very inexpensive, while covering a wide radius. This device, like the one previously mentioned, is attached to an ordinary hose. The water pressure causes the revolution of a wheel

(*Continued on page 94*)

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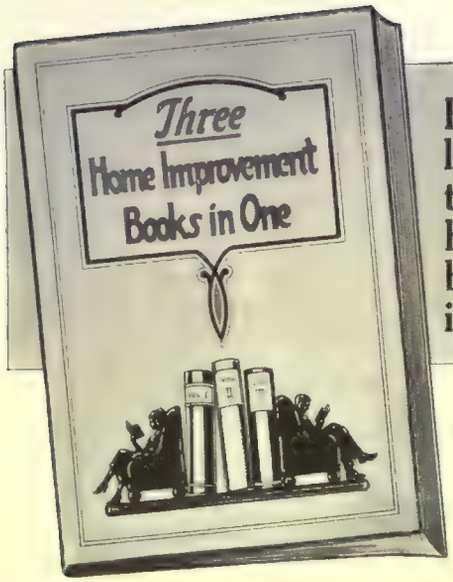


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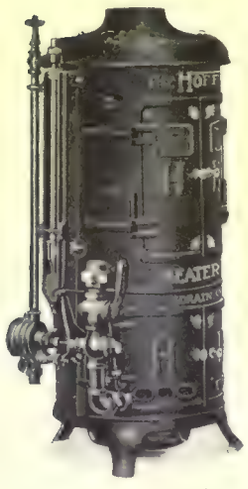
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Quenching the Garden's Thirst

(*Continued from page 92*)

which cuts the water into drops like rain. The machine rotates in a circle, the distance covered being regulated by the pressure. Another rotary with two nozzles delivers fan-shaped sprays which evenly and properly cover a 75′ circle, besides being capable of several special adjustments.

While devices of this kind cannot be substituted for the more permanent systems for use in the vegetable garden and large flower gardens, they are especially valuable for lawns and for use on small garden plots, where larger systems are not needed.

All these systems are so simple that no special directions are required for their use. Yet it is well to remember that the best time to apply water is late in the afternoon or on dull days, as there is much more evaporation when the sun is shining brightly. Likewise, it is just as important to cultivate the ground after an artificial rain as when the water actually descends from the skies, for moisture escapes from the soil very rapidly unless the crust is broken up and a dust mulch created.

TINTED LIGHT

THE human race evolved through thousands of years of adaptation to natural daylight. This white light is suitable for the utilitarian requirements of plant and animal life but it is not generally satisfactory from an esthetic viewpoint in interiors. Let us speculate for a moment upon the reason for this.

Many thousand years ago, when primitive beings made the wondrous discovery of fire, the corner-stone of civilization was laid. The application of fire and artificial light by those early primitives has given the greatest impetus to civilized progress. They warmed themselves, cooked their food, and developed simple industrial processes. They carried fire to their caves, and chill and darkness fled. Their clammy dens were converted into homes by the introduction of comfort, cheerfulness, and protection which fire and artificial light provided. This happened many centuries ago, but from the viewpoint of evolution of the human being, it was only yesterday. In other words, the human race has just come indoors.

Throughout the centuries which have intervened mankind continued to burn material in the production of artificial light. Wood, fat, oil, and gas were consumed by fire to provide light. These flames were an unsaturated yellow in tint. They radiated warmth and cheerfulness, and through untold centuries of association with the home their characteristics have become deeply rooted into the psychological status of the human race.

A century ago organized science attacked the problem of light-production. Increasing the efficiency of light-sources was its slogan and as a consequence real advancement began. The gas-mantle, the arc-lamp, and the incandescent filament lamps appeared. These have been great boons to human progress and they have represented in general great strides from the tint of the flame of burning material, toward the whiteness of sunlight. They supply the utilitarian needs of the human race much more effectively than the more primitive flames, but these developments appeared so suddenly and so recently as to leave mankind still admiring and desiring the cheerfulness and warmth of tint of the flame as a light-source for the home.

The relatively high efficiency and great convenience of modern light-sources which serve so well in commerce and industry can be taken advantage of by the lighting artist. He can tint these sources to suit the esthetic requirements of the home. Thus an electric incandescent lamp may be tinted so that its resultant light matches that of the candle-flame or of burning fuel. This has been done on a large scale in the case of the so-called "flame-tinted" lamps. But the lighting artist may be guided by the scientist who has determined that light to live with must not depart widely in color from the natural scale of hot bodies. Lights of various tints have many applications in the vast field of artificial lighting, but these applications are relatively few in comparison with those of the unsaturated yellow lights of the natural-temperature scale. The flame-tint is of the latter class.

Thus, in this brief analysis we have attempted to present a glimpse of the evolution of artificial light in relation to civilized man. The flames which have been the torches of progress throughout untold centuries were abandoned yesterday for the modern light-sources which work wonders in utilitarian fields. Today we have altered these highly efficient sources by the application of scientifically correct coloring media so that the resultant tone matches the color of the light of common flames. Thus, today, science has given back to mankind in much improved form that which it took away yesterday, and we again have flame-tinted light which is so effective in making a house homelike.

M. LUCKIESH.

HERBACEOUS PERENNIALS

WITHIN recent years there has been a great awakening of interest in the plants which our grandmothers used to cultivate in their old-fashioned gardens. These plants, commonly called herbaceous perennials, include such familiar flowers as the peony, phlox, iris, larkspur, Michaelmas daisy, day lily, columbine, rocket, anemone and spirea. With a little care these will live from year to year, although the tops die back to the ground each year.

Perennials are valuable because:

1. They vary greatly in habit and growth and in shape, size and color of the flowers.

2. Some can be found suited to any condition, whether it be wet, dry, sunny or shady.

3. By careful selection, continuous bloom may be had from early spring until late fall.

4. In general, they are comparatively cheap, propogate easily, increase rapidly and are permanent.

5. Nearly all are good for cut flowers.

Some plants, such as peonies and day lilies, may be planted as specimens in



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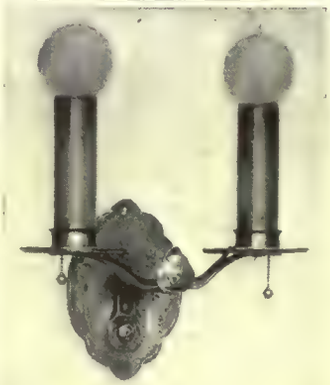
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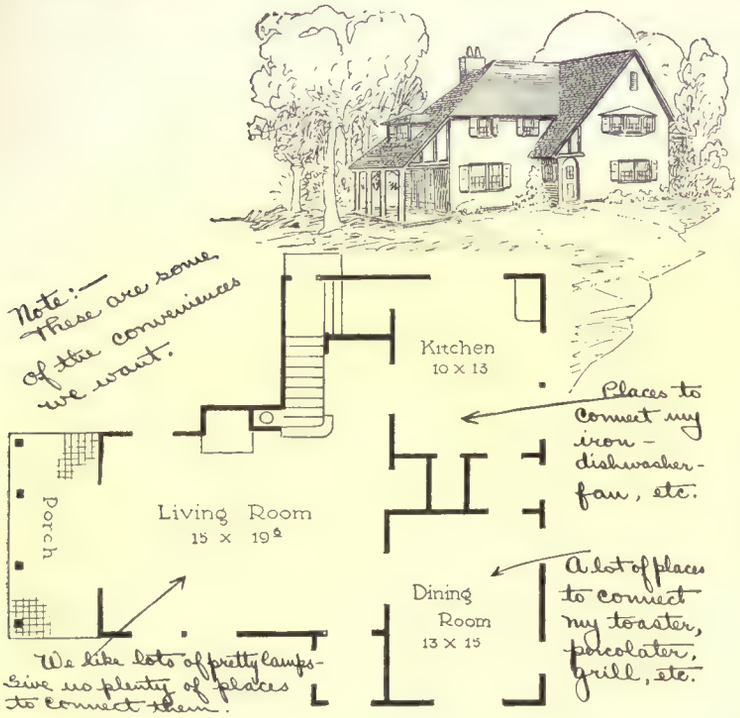


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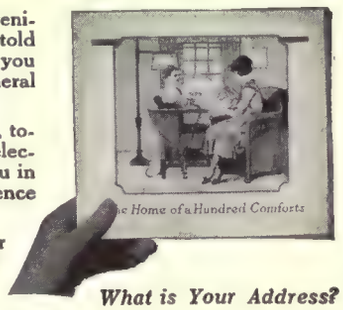
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Herbaceous Perennials

(*Continued from page 94*)

the place of shrubs along the walls and driveways. The most common and satisfactory method of planting them is in mass in a border. Here they should be arranged according to their size, color of the flowers, time of blooming and habit of growth. A carefully thought-out planting plan should be made in which the location and relative arrangement of each variety should be indicated. The plants should be set in the border according to height, with the taller ones at the back and the lower ones toward the front. However, the grading should not be too pronounced, as an uneven line is much more pleasing. Planting in groups of ten or a dozen of one kind is also more effective than scattering the plants in groups of two or three. The plants should also be carefully arranged so that all the early sorts will not be at one end of the border, leaving this end unattractive later in the season. One should aim to have flowers at all times all along the border.

In arranging the plants for color, as with annuals, it is best to choose only two or three colors which harmonize. Harmony of color is obtained in two general ways,—by blending or contrast. In the blending arrangement, tints and shades of the same primary color may be placed next to each other, arranged according to successive intensities of that color. For example, using the red primary we would place light pink, pink, deep pink, light red and red together, and expect the effect to be pleasing. Likewise with the two other primary colors, yellow and blue, successive intensities of them could be placed side by side without producing bad effects. Many of the most successful flower gardens today are laid out using only one color, or at most, two, viz., pink or blue. White flowers may always be used because white is really absence of color and does not interfere with other colors. Too much of white, however, may give an appearance of "spottiness."

In arranging colors by contrast, two colors are chosen which are unlike in composition and therefore contrast. The following table of colors and their contrasts will act as a guide in this method of arrangement:

Red
Orange
Yellow
Green
Blue
Violet

The green of the foliage aids materially in maintaining a proper balanced harmony.

The following three color combinations are satisfactory:

Red
Yellow
Blue

Orange
Green
Purple

Blue
Yellow
Red

It is a common mistake to plant too thickly, so that the roots are not given enough room to spread out. In general, the plants should be spaced a distance equal to one-half their height, varying this in the case of plants that are very bushy to a distance equal to their height, and in the case of plants that are tall and slender, to about one-fourth their height.

With the exception of peonies, Yucca, bleeding heart and a few others, perennials should be dug up, divided into several pieces according to their size, every three to five years. This is done because the crowns which produce the best flowers, flower only a few seasons and die. However, most of the plants spread out and new crowns are produced around the center of dead ones. These should be dug up and reset. The best time to do this is immediately after flowering in most cases. At this time it is also best to set out new plants. By lifting the plants as suggested, it also affords an opportunity to fertilize the soil in the border, which after several seasons of growth will have become depleted. Early spring and early fall or late summer are good times to plant out new borders.

For Shady Positions

Aconitum—Monkshood
Actæa spicata—Barberry
Anemone Pennsylvanica—Wind flower
Convallaria—Lily-of-the-valley
Dielytra—Bleeding heart
Hardy ferns
Funkia—Plantain lily
Hepaticas—Liver leaf
Mertensia virginica—Blue bell
Thalictrum—Meadow rue
Trillium—Wake-robin.

For Dry Soils

Asclepias tuberosa—Butterfly weed
Aquilegia canadensis—Canadian columbine
Aquilegia alpina—Alpine columbine
Gypsophila—Baby's breath
Gaillardia—Blanket flower
Helianthus multiflorus—Mexican sunflower
Inula grandiflora—Fleabane
Saxifraga crossifolia—Saxifrage
Sedums—Stonecrop

For Wet Soils

Hibiscus moscheutos—Swamp mallow
Iris pseudacorus
Iris sibirica—Sibirian iris
Iris lævigata—Japanese iris
Lobelia cardinalis—Cardinal flower
Monarda—Oswego tea
Polygonium cuspidatum—Giant knot weed
Spiraea

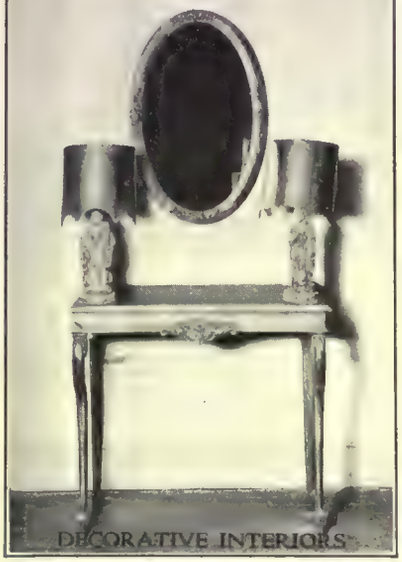
For Stony Soils

Achillea tomentosa—Woolly yarrow
Arabis albida—Rock cress
Campanula carpatica—Carpathian harebell
Geum coccineum
Gypsophila repens—Baby's breath
Phlox amoena—Creeping phlox
Sedum in variety—Stone crop
Tunica saxifraga
Yucca filamentosa—Adam's needle

NOTE—The above article, written for the Massachusetts Agricultural College Extension Service News, by Professor Richard T. Muller, Department of Floriculture, shows the home owner how to make permanent gardens of beauty and taste, that last from year to year and require a minimum of care and attention.

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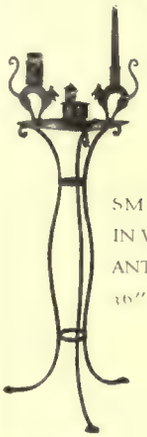
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ANACONDA



Hartung

Painted furniture and interesting chinz in shades of mulberry and red bring color to this dressing room with its delicate green walls and deep mulberry rug. Mrs. Gillette Nichols was the decorator

FOR THE DECORATING SCRAPBOOK



Healy

When neutral toned walls and dark furniture are chosen, it is advisable to have plenty of color in the hangings. Here a gay chintz has been used with good results. De Armond, Ashmead and Bickley, architects



Gillies

Cool paneled walls and a nicely balanced disposition of openings create a sense of space in this country house living room. The warm tones of book bindings, the chair covered in bright chintz and the mellow hues of Oriental rugs provide the necessary color. W. F. Dominick was the architect

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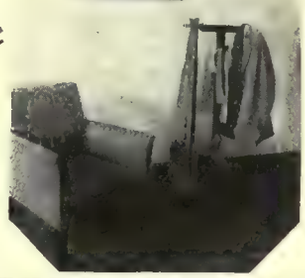
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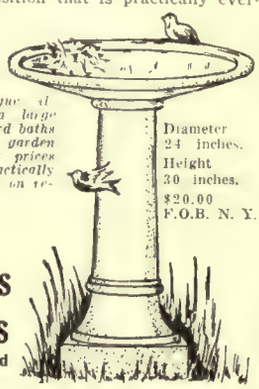
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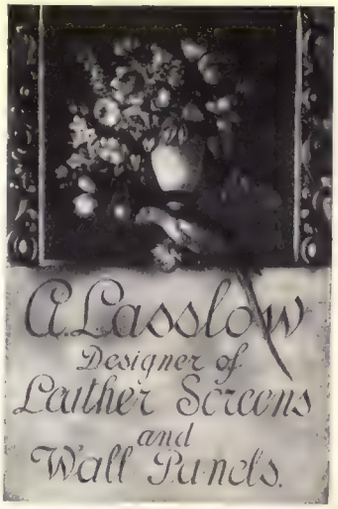
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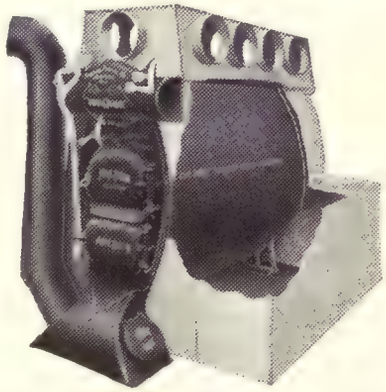
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Gillies

Very restful and livable is this room with its wide span of casement windows, colorful chintz and old furniture. Plain walls are advisable when figured hangings and Oriental rugs are used. W. F. Dominick, architect

FOR THE DECORATING SCRAPBOOK



Harting

Painted furniture, flowered glazed chintz and rose organdie curtains are used with delightful effect in this country house bedroom. Mrs. Emott Buel, decorator



Harting

Books are so decorative in themselves that very little else is needed in the way of color to make a corner of this kind attractive. Here the soft tones of the rug and deep red velvet settee serve to accent the brighter colors of the bindings



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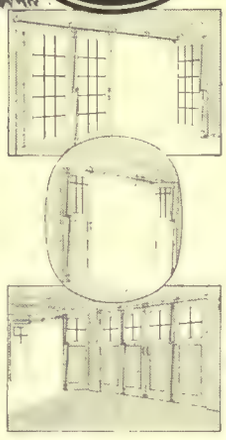
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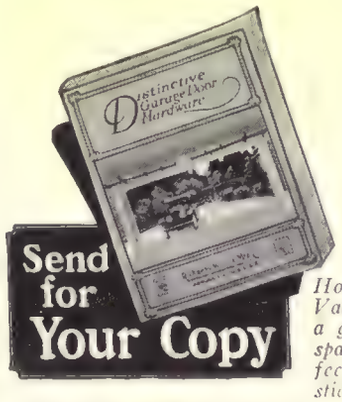
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The fine proportions of the arched bookcases, the cool restfulness of the paneled walls and the sturdy lines of the comfortable chairs make this fireplace group the focal point of interest in the room

FOR THE DECORATING SCRAPBOOK



Wallace

Painted furniture and hooked rugs combine charmingly with a modern chintz in this country house living room



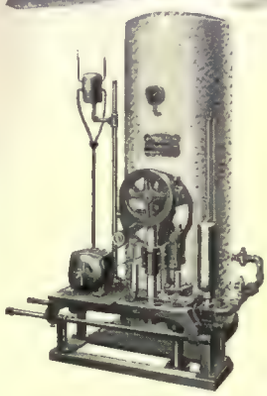
In this breakfast room peasant dishes and painted furniture contrast pleasingly with the plain walls and muslin curtains



Klein

How effective old furniture can be when silhouetted against neutral toned walls is shown in the dining room end of a studio pictured above. Old china adds its notes of color, while a gay screen, on which are mounted old fashion prints, is unusually decorative. Arthur Wanamaker, decorator





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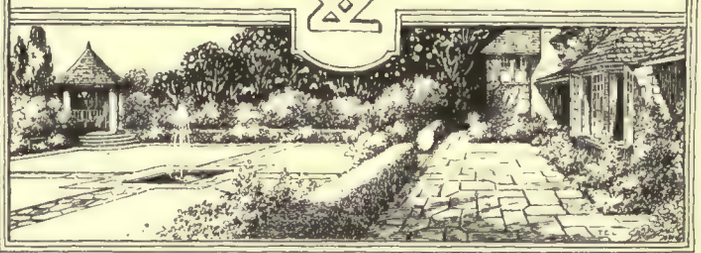
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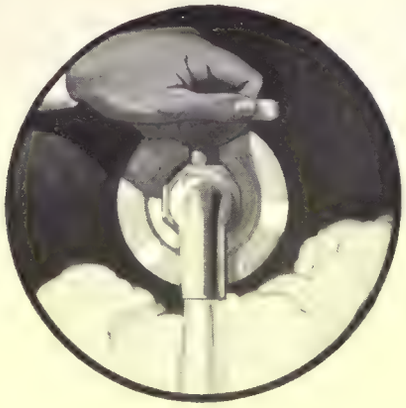
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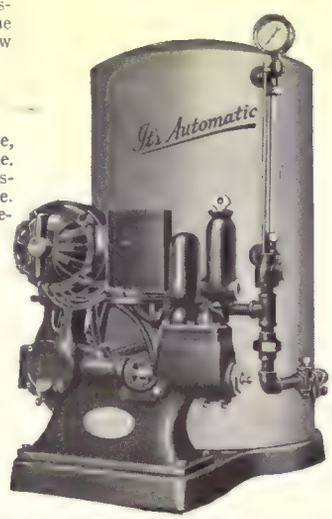
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HINTS FOR BUILDERS

IF you are building your own home, that is, selecting plans and then letting the work out to a building contractor; or buying the materials and hiring the labor yourself, you should always bear in mind a few little "Do's" and "Dont's": things which add only a very slight amount to the original cost but which later pay for themselves many times.

If you are purchasing a new home ready built, you should have your eye out for certain points which show whether or not a house has had the proper attention in the smaller details, which, if lacking, would in time show up as a detriment to the property. If you are purchasing a home before it is completed, you can give it a small amount of your own personal supervision in the way of small details which will more than pay you for the time and trouble it may cost.

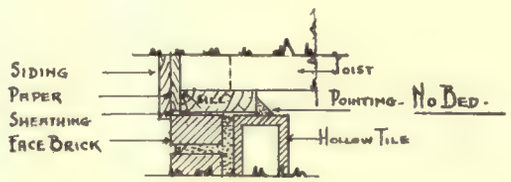
After all, you really do not know what kind of a house your new home is until you have lived in it for over a year. At the end of that time you find out how and of what your house was built. At first sight you can readily appreciate a nicely planned house: plenty of wall space in the living room, with a cozy fireplace, a cheerful dining room, a convenient and well arranged kitchen, bedrooms which not only look ample but in which there is plenty of room after all furniture is arranged and which have good cross ventilation, a satisfactory heating system, sanitary plumbing, etc. But what kind of a house have you when cold weather comes? Does the wind come in around your windows even with weather strips on? Have the floors settled? Has the flooring opened up and cracked, especially above the furnace? Has the plaster cracked around the chimney? And do the windows rattle?

To avoid these catastrophes at the start—

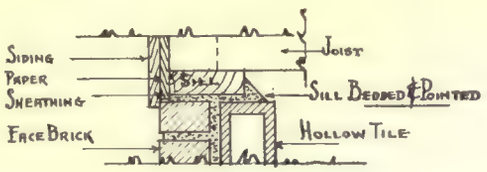
First: See that the bearing plates on the main foundation walls are properly bedded in cement mortar before any joists and studding are put on. Do not allow the plates to be laid directly on the masonry work to be pointed up later (figure 1). What little pointing is done under this condition (if not entirely forgotten) is bound to crack off with the shrinking of the lumber, etc. A full bed of mortar should be spread on top of the foundation and the plates, then tamped into it before the cement has set. In this way all the unevenness of the wall is taken up and wind and cold cannot possibly get through (figure 2).

Second: See that there is no connection between the chimney and any part of the frame work. The chimney should be entirely independent of any woodwork, especially if the house is built on soil which is likely to settle. Do not allow any plastering directly on the chimney. Studding with lath and plaster should run entirely around the chim-

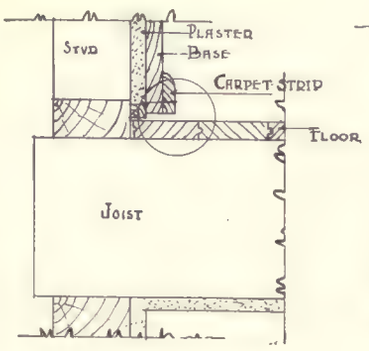
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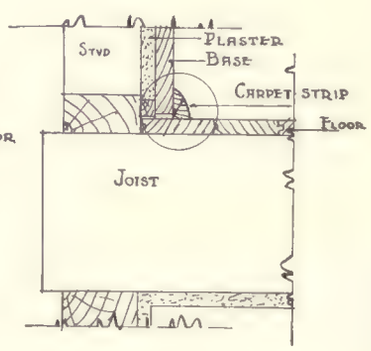
If bearing plates are laid directly on mortar, to be pointed up later, there will be cracks when the lumber shrinks



Bearing plates embedded in cement spread on the foundation take up all unevenness and prevents the wind and damp coming through



Hurry-up construction which will permit opening between floor and carpet strips as joists shrink



Careful construction showing carpet strip fastened to floor with tight intersection between all members



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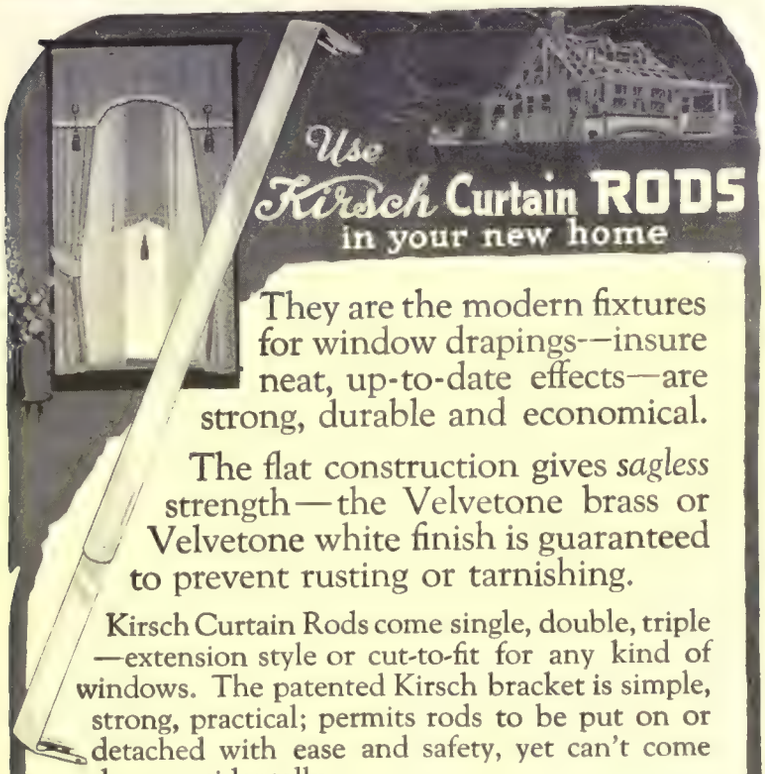
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Bracket and End of double rod for curtain and valance—for curtain and side drapes, or for side drapes and valance.



Bracket and end of triple rod—for curtains, side drapes and valance. This rod used in window illustrated above.

Remember to ask for Kirsch
The Original Flat Curtain Rod

Hints for Builders

(*Continued from page* 104)

ney. This, practically everyone knows, but through carelessness or the desire to get just a little more space in a room, a builder may take a chance, and usually with the result of cracked walls.

Third: Be sure that good water-proof paper is put behind all four sides of the window frames before they are nailed into the walls. Do not let the builder put a couple of strips of cheap paper behind the two side casings—that is the tightest place anyway. Insist that good paper be put behind top and bottom of the frame also. At the bottom of the frame, under the sill, the paper should be nailed into the sill and then run out and wedged into the groove in which the siding fits, the surplus being cut off flush with the siding. This point, if not made tight, is where most of the wind comes in around a framed window.

Fourth: How many homes have you been in where the floor looks as though it were dropping down, especially on an inside wall over the furnace, near a heat pipe or register? In some cases you can put your finger between the shoe or carpet strip of the baseboard and the floor. This defect (figure 3) is generally caused by the shrinking of the floor joists, due in most cases to severe heat from furnace or pipes, and can quite easily be overcome.

The usual hurry-up construction is to nail the baseboard to the studding, then to nail the carpet strip to the baseboard as shown in figure 3, so that the painter may finish the entire two members as one. This looks well for a time, but as the joists shrink the opening between the floor and the carpet strip appears. The following procedure should be observed to overcome the difficulty: After the base has been nailed to the wall, the painter should finish this single member entirely to the floor-line. The carpet strip should then be painted or stained, as the case may be, before it is nailed into place. When the floors have been scraped and finished the carpet strip is nailed on—not to the baseboard, but by slanting the nail into the floor (figure 4). The nail holes in the carpet strip are then puttied up and this member given a final coat of enamel or varnish according to the requirements. The joists may now shrink and the floor go down the full height of the carpet strip, but there will still be a tight intersection between base members and also between carpet strip and the floor. Even if more of the baseboard is exposed, it has the original finish on it and will look the same all the way to the floor-line.

Fifth: To avoid the shrinking and cracking of floors, you cannot take too much care in the laying of the flooring. Circulars issued by large flooring manufacturers may be sent for and studied and instructions followed, such as, "flooring must be delivered when thoroughly dry and must be kept dry; all plastering must be dry and the house heated, etc." This should apply to every home built, but in a great many houses, especially in the less expensive ones, it is almost impossible to fulfill all these requirements. In a great many houses the sub-floors are omitted and the finish floors are put down before plastering is done, this is especially true of the second floors. Sub-floors, including a good grade of paper, should be used, at least on the first floor. The cost is only about five cents a square foot. In addition to this, and it becomes a necessity if sub-floors are not used down stairs. nail to the bottom of the floor joist some kind of fire-proof wall-board or plaster-board over an area of at least ten feet square directly over the furnace. This will deflect the intense heat which is bound to be found directly over the furnace and heat pipes, and relieves the flooring and floor joists of the extreme heat to which they would otherwise be exposed.

If your house is built and your windows rattle or stick, with a very small additional cost you may install adjustable washers and screws in setting the window stops. Then all that is necessary to have them work right is a screw driver to set the stops in the proper position. It is also worth while to use these on door stops. This convenience will be appreciated.

The above instructions are simply a repetition of what most every home owner will eventually discover for himself, but how much better it is, if a person is building a home, to know how to avoid mistakes instead of later having the expense and worry of rectifying them.

H. N. Putnam.

FIGHT THE CORN BORER

SPECIAL efforts to prevent the European corn borer from spreading, will be made this season by the United States Department of Agriculture. The most important single measure will be the rigid enforcement of Federal quarantine regulations by the Federal Horticultural Board of the Department.

The Federal quarantine includes 144 cities and towns in Massachusetts, 3 in Michigan, 12 in New Hampshire, 115 in New York, 42 in Ohio, and 13 in Pennsylvania, and prohibits the shipment of corn and broom corn, including all parts of the stalk, cut flowers or entire plants of chrysanthemum, aster, cosmos, zinnia, hollyhock, and cut flowers or entire plants of gladiolus and dahlia, except the bulbs, to other States throughout the year.

To control the corn borer the Department recommends the following practices:

1. Burn, or otherwise destroy, before May 1 of each year, all cornstalks, corn cobs, corn stubble, vegetable, field and flower crop remnants, weeds and large-stemmed grasses of the previous year.

2. Keep cultivated fields, fence rows, field borders, roadsides and such places free from large weeds or large stemmed grasses.

3. Cut and remove sweet corn stalks from the field as soon as the ears are harvested.

4. Do not plant corn within 50 feet of beets, beans, celery, spinach, rhubarb, or flowering plants intended for sale.

5. Do not transport outside of the infested area any of the plants, or plant products, listed in Federal quarantine No. 43.

6. Do not place in swill containers any sweet corn ears or portions thereof or discarded portions of celery beets, beans, rhubarb, and spinach when this material is suspected of containing the borer.

7. Do not dump cornstalks, or other plant refuse from the vegetable and flower garden on public dumps, or on the edge of bodies of water where the borer can breed.

8. Do not feel angry if products are confiscated at border lines for violation of quarantine regulations. Such action is the most lenient that may be taken under the law.

Alfred I. Wilder.

The Madval Bidet

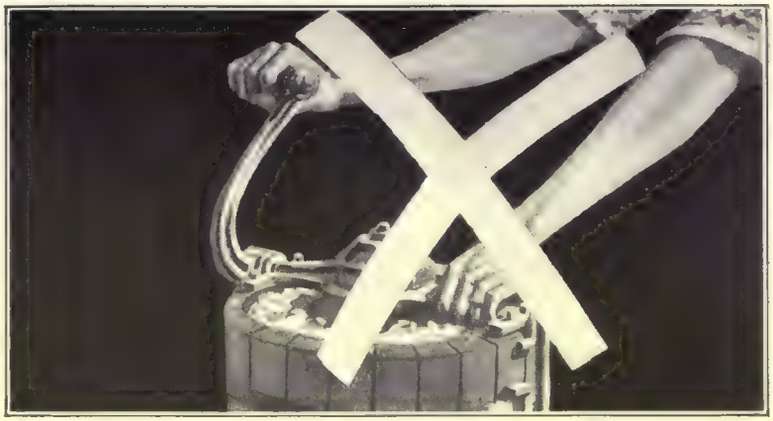


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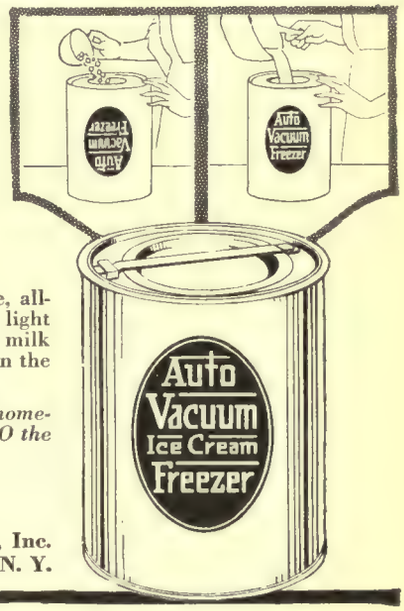
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Brand Peony Farms

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Faribault, Minn.



The root tip showing the root cap and the root hairs. The former is used to push the particles of dirt to one side so that the root can grow forward; the latter are used to absorb moisture

WHEN TO WATER PLANTS

ON those hot muggy days when the sun beats down upon the plants in both field and garden, the soil is hard and crumbly and parched. It seems as if all the moisture has been drawn from it, and that the plant must die. But there is always some water found at deeper levels, and this is available to those plants which have long tap roots.

It is surprising with what avidity roots are able to take moisture from the different types of soils, although the moisture content of the various soils differs according to texture and organic constituents. Pure quartz sand has a capacity of holding 46.4% of its volume of water, loam has a capacity of 60.1% and humus generally holds 70.3% of its volume of water, although under some conditions it can retain more. But all soils do not give up their entire moisture content to the roots. A plant growing in pure sand begins to wilt when all but one-half per cent of water has been removed. In a loamy soil, plants begin to wilt when the soil still retains 10% of water. A soil rich in humus gives off still less moisture, and when plants are placed in moist sawdust they begin to wilt when the dust still retains one-third of its weight of water.

For these reasons it is difficult to determine those specific conditions when it becomes absolutely necessary for potted plants to be watered, and since too many factors must be taken into consideration, only general answers can be given. Dampness is much more injurious to a plant than an occasional dry spell, but when the soil is dry, the plant requires water, and this should be generously provided. Giving the plant moisture drop by drop, or supplying an insufficient quantity is always injurious, as under these conditions the upper layer of soil becomes moist leaving the lower dry and hard. This first injures the roots and later affects the entire plant.

Watering the garden during a dry spell in the summer is very essential. But this should be done in the early morning hours or late in the afternoon, preferably at twilight. When the plants are watered during the hotter parts of the day, while the sun is still shining, it is more injurious than beneficial. Older plants require less water than seedlings, since the roots of the older plants penetrate to a deeper level than the younger plants, where they receive the benefit of the ground waters; at the same time, transplants should not be kept too dry. Older plants should be watered more thoroughly so that the moisture will penetrate to a lower level. Simply spraying the upper layer of the soil so that it can not penetrate it is of practically no advantage.

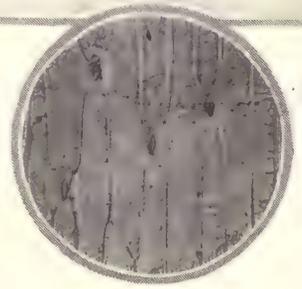
The thicker roots do not take up the water. Almost all of the moisture required by a plant is absorbed through the tiny root hairs which are found on the recent growths of the younger roots. These hairs not only take up water, but also the soluble salts necessary for the life of the plant.

But plants can also be pampered in their moisture requirements. When the wind blows, much moisture is taken from such plants, and the sun also draws large quantities of water from them. Such individuals will be found in a more or less wilted condition with loosely hanging leaves and drooping shoots although the soil contains a sufficient quantity of moisture for a vigorous plant's requirements. In both cases, the leaves, through the agency of the Stomata (tiny openings usually found on the under side of the leaves and used

(*Continued on page* 110)



The flower pot should never be placed directly into the saucer, it should first be placed into a wire stand



The Stomata, tiny openings usually on the under surface of the leaf, are used to absorb gases and transpire moisture



The Most Greenhouse—For the Least Money

BY the least money, we mean, the least that is consistent with lastingness and the making of a happy healthy home for your plants.

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Price, $8.50

$9.50 West of the Mississippi

The Heimann Trimmer Co.

Urbana, Ohio

When to Water Plants

(*Continued from page* 108)

for the transpiration of water and the absorption of gases), give off more moisture than can be compensated by the absorption of water through the roots. This means that more water is given off by the plant than it is able to take up. These plants will recover their vigor in the night without watering them.

The watering of potted plants should be accomplished with water that has been standing for some time until it has taken the temperature of the air. When water is taken which is colder than the soil, the plant will refuse to take it until it has attained the temperature of the soil. This is especially the case when it is necessary to water before the heat of the day has passed or the sun still shining brightly.

For out of door plants it is advisable not to let a heavy soil crack when the moisture has been withdrawn, either after watering or after a heavy rain. Under these conditions the roots cannot receive a sufficient supply of air, on the other hand it also hinders water from penetrating into the soil, no matter how much it may be watered. Here the hoe should first be used to loosen the soil and then watering the plants. Hoeing also has its advantage in that the garden does not have to be watered so frequently, since an open soil takes up the night moisture very readily and so makes it available for the roots.

There is another very important fact to be taken into consideration in the watering of potted plants. This is that when these are watered care should be taken that that part which has drained is not allowed to remain standing in the saucer. It has filtered, and has given up all of its soluble salts to the soil. In this condition water is more injurious than beneficial. Therefore a stand should be attached to the flower pot so that the pot does not rest in the saucer but a short distance above it. Such specially constructed pots are on the market and are to be preferred to the flat bottomed type.

A flower pot standing in water is injurious to the plant, especially to the root system, since they not only require moisture but also air. No garden plant will thrive in a soil supersaturated with moisture except swamp and bog plants, and these are seldom cultivated in the window garden.

DR. E. BADE.

PROPAGATING FERNS

THE ferns are the largest and the most beautiful of all the cryptogamiæ. The height of their development lies in the far distant past, the Coal Age. At that time all plant life was flowerless. The Equisites as well as the Lycopodiaceæ gave a dismal appearance to the carboniferous landscape, while the innumerable ferns with their bright light-green, lace-like foliage were of a more pleasing appearance. The lower varieties of ferns formed a thick carpet which covered the dead yellow-brown leaves lying on the black, turfy top-soil, while the more slender tree ferns spread their feathery capitals of spirally-formed shafts far above their humbler relatives.

Still to-day the fern tree forests along the damp coasts of southern Australia and New Zealand are of the most wonderful beauty and grace. There the plants depend more upon air which is saturated with moisture than they do upon heat. On the western coast of New Zealand fern trees even occur in the immediate vicinity of glaciers. Other varieties, as the Cyathea dealbata, Cyathea medullaris, Alsophila australis and Dicksonia antarctica, are found in certain regions of southern Australia and Tasmania where snow falls at stated periods. This is convincing proof that fern trees can be cultivated in the house if a sufficient quantity of water is provided, and if the leaves and the trunk are often sprayed. In summer the plants should be somewhat shaded against the burning rays of the sun but in winter they should receive their beneficial warmth.

Ferns thrive best in a coarse unfertilized humus which should be kept damp constantly. But care must be taken that the water does not remain in the container. For this reason the vent of the flower pot receives a foundation of potsherds which allows the surplus water to drain through the root balls. Standing water is just as fatal to the fern as an insufficient supply. If the air of the room is not well ventilated thrips will make their appearance.

The majority of the ferns which are cultivated in the dwelling room belong to the Polypodiaceæ, which approximately embrace 3,000 species. These, as far as they are considered as house plants, closely resemble the tree ferns in their mode of life. No fern varieties are especially fitted for the dwelling room since a moist atmosphere is of more importance than heat.

The trunks of the Polypodiaceæ are hidden in the ground. The fronds, on the other hand, reach much nobler proportions. Their ideal outline and texture, which is found on no other plant, charms the love of nature. In regard to growth, the fronds resemble twigs, as the green soft tips do not stop their development when the leaf surface has unfolded itself. In some varieties, where a periodical growth of the leaves takes place, the mid-rib takes up the functions and the appearance of twigs.

A characteristic of all fern varieties are the coiled leaf buds, which are not unlike a bishop's staff. When their development has stopped these leaf buds unfold themselves, each leaf then being divided and subdivided into two, three, four, or five and sometimes even more parts. In many cases they require more than one year for their full development.

The apparently highly developed fern is only an unsexual plant. The sexual plant is very small, consisting of a heart-shaped leaf the size of a small coin. These grow from spores found in uncountable numbers within little projections on the under-surface of each frond. To the eye the contents of these little mounds appear as a pulverulent mass. When one of these spores has found a favorable place to grow, a tube-like short thread makes its appearance. The upper part flattens and produces a green leaf called the prothallium. On the under part of this leaf, long unbranched hairs are found which attach themselves to the ground thus becoming an independent seedling. This is the true fern. It produces antherids, the male organs, in which the spermatozoids are formed, and the archegonii, the female organs, which engender the egg cells. The spermatozoids become free after the cell wall which contains them bursts. If they come in the vicinity of a ripe female egg, they penetrate and fertilize it. The egg then divides itself into two hemispheres, then into four equal parts, and so on until it has grown into a young plant, the embryo, in which we can distinguish

(*Continued on page* 112)

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The Ideal rolls as it cuts.
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Propagating Ferns

(*Continued from page* 110)

one or two leaves, the main root and a tube-like arm through which the mother plant supplies it with food until it has become independent. This grows into the sexless plant which develops the spores.

If ferns have been propagated from spores they should be transplanted into a sandy humus as soon as two leaves have been fully developed. Although this method of propagation is very interesting, still it is somewhat tedious. The spores are sown into flower pots filled one-third full with soil, the requisite amount of moisture being supplied by a saucer upon which the pot should be placed. The spores and the young plants are protected by placing a glass plate on the rim in such a way that the drops of water which may form must run down the sides. Neither should they be exposed to the penetrating rays of the sun.

Some fern varieties form adventitious buds both on leaves and on the veins. These should be taken off and planted individually into flower pots where they will soon grow into beautiful and valuable plants.

Shrubby ferns can be rapidly multiplied either by dividing the older plants or by taking off runners, i.e., young undeveloped fronds appearing at the base of the plant. These should be provided with roots. A division of the plant should only take place before the fronds have developed, and then only when the roots completely fill the pot. Only free, independent, and uninjured root balls should be used for this purpose. But before transplanting they should be somewhat loosened with a small, round stick. They should never be cut. An ideal soil, which should be yearly renewed, consists of decayed wood, or leaf mould mixed with sand. Transplantation generally takes place in March or April. Then they should be moderately watered until the fronds grow perceptibly larger.

As a rule ferns are shade plants and

(*Continued on page* 114)



Adiantum trapeziforme requires more light than the tougher species



(Left) Fern trees will thrive under glass when sprayed daily

(Below) Dryopteris cuotermia makes a good window plant indoors





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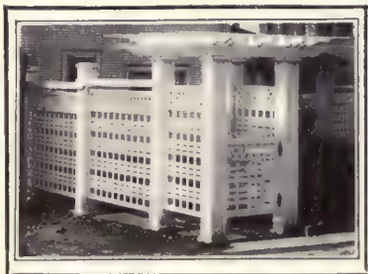


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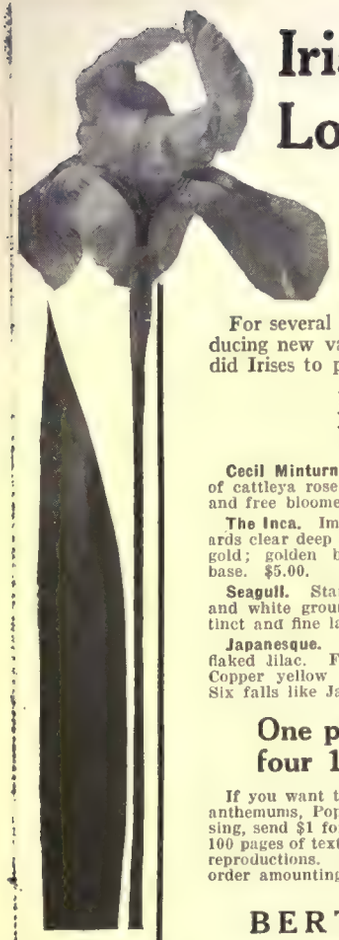
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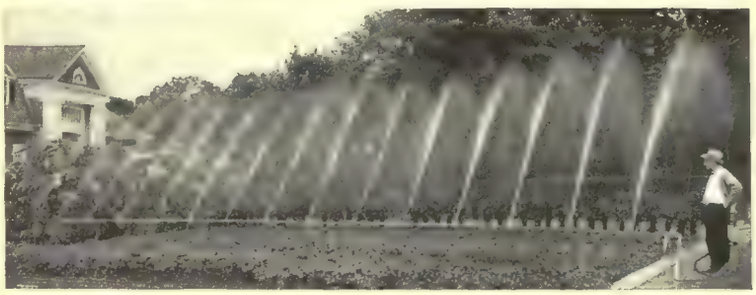
Japanesque. Japanese type. Standards lavender, white flaked lilac. Falls deep violet lilac, edged pale lavender. Copper yellow beard. Standards sometimes same as falls. Six falls like Jap. Iris. $3.00.

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Adiantum hispidum, or hairy adiantum, a finely decorative fern, is a native of Australia and New Zealand

Propagating Ferns

(*Continued from page* 112)

therefore do not want the direct rays of the sun. The delicate and light leaved Adiatum varieties require more light than the tougher and darker leaved species. Younger plants are also more sensitive to an intensely bright light than the older plants.

Fertilizing the soil should be avoided although luxuriantly growing ferns can be given some cow manure dissolved in water.

He who has little time for the care and the cultivation of ferns should turn his attention to other plants which do not require so much attention, since ferns are only healthy and beautiful as long as the leaves are daily sprayed. For proper culture they should be placed either in an east or a west window where they will not receive the strong sunlight which is very injurious to them.

The Elkhorn is a typical example of an epiphytical fern. These plants, which are the most peculiar of the entire fern family, are found growing on trunks and limbs of trees, from which they receive no nourishment whatsoever. For cultivation they are placed into a soil consisting of decayed wood or leaf mould mixed with sand. They require a warm room and must be often sprayed. This plant, which is comparatively large, has two kinds of leaves, one kind is somewhat rounded and heartshaped which later becomes brown, these are the protective leaves pressing closely to their support, shingle fashion; the other kind are long, forked, and hang downward. In their youth the former serve as reservoirs, the water being held by a network of fibres; in later years, when the leaves have decayed, these containers serve as collectors of humus. Then the decayed leaves are completely immeshed with rhizoids which take up all available constituents which may be left or which may have been deposited by wind or rain. The protective leaves produce the spores, which develop like those of other ferns.

A few climbing ferns, as the Lygodium japonicum, are also known. These vines have winding and forked stems which do not climb very high. For this reason they are especially adapted for the window garden where they make a very pleasing appearance. But if this Japanese climbing fern is kept too dry, it will suffer from an attack of a tiny beetle, the thrips. In this case the vine is cut back, and the roots transplanted, after which the fern will force new shoots.

DR. E. BADÉ.

BRACING TREES

FRUIT trees are pruned and trained to produce a strong, sturdy frame to resist wind pressure and to support a load of fruit.

The correct principle is known to every fruit grower, but often one cannot visualize the result. Accidents will happen or a branch will not develop as was expected.

It is an easy matter to correct these faults, to make weak branches strong or to support branches heavily laden with fruit if certain fundamental principles are remembered.

Never put a wire or band around the trunk or branch of a tree. The sap runs up and down the green inner bark, consequently as the tree grows it tightens the wire which chokes the branch and cuts through it.

The proper way to strengthen large branches that form the head of the tree is to bore a hole through the trunk or branch and insert an iron rod, with an eye on one end, through the hole. Cut away the bark around the bolt enough to put on a washer and a nut and screw it up tight. In a few years new bark will grow over the nut and around the eye so that the branch will not be injured in the least.

When the bolt has been put on opposite limbs that need bracing, a strong chain may be fastened in the eyes and the branches are thus held securely in place.

If three or more branches form the head they may all be held in this way by putting a ring in the center and running a chain from each branch to the central ring, being careful that the weight is evenly distributed.

The two ways to brace fruit trees having long flexible branches that are weakened by the weight of the fruit, are:

1. A pole is placed in an upright position in the center of the tree against the main trunk, to which it is fastened. A rope is tied to each of the branches that need bracing and fastened to the central pole, thus drawing them up to the proper position. It will look somewhat like a May-pole when finished.

2. Poles are cut the proper length and used as props extending from the ground to the branches, which are thus raised to the proper position.

ALFRED I. WILDER.

House & Garden



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House & Garden

SPEAKING OF SEPTEMBER

READERS often ask us, "Where do you get all the pictures you show in HOUSE & GARDEN?" And we usually answer, "Oh, we pick 'em up here and there." But that is only a gentle bluff, because we have to pick up something like over a hundred pictures for each issue and good pictures do not grow on every bush. It isn't just done with a flip of the hand; it's hard work and sometimes the old game of finding the needle in the haystack is tame compared with it.

For a matter of fact, from twenty-five to fifty pictures pass across this desk each day. One or two will be chosen, and tucked away as the nucleus for a group. Scouts in a dozen different countries and from almost every State in the Union report this house and that garden which is photographable and up to our standards. A photographer "shoots" it and then maybe it isn't the sort of thing we want, so into the discard it goes and we try again.

Once in a while—once in a great while—something comes unannounced and unheralded through the mails. But these occasions are rare. In the majority of cases each page or each article is deliberately schemed out—and then we sail forth to find those pictures or those objects that can be photographed to illustrate it. When these objects don't exist, an artist is called in and creates them according to our plans.



One of the pleasantest details of some types of houses is the fanlight over the entrance door. This is one of quite a number shown in September

But there's more to the artist's work than that. If all the pages of an issue were plastered with photographs, you'd be bored with them before you reached the Gardener's Calendar. We intersperse line cuts here and there as a relief to the eye. Moreover, there are many things that simply won't photograph successfully—oil stoves, for example, or sinks.

Then after we get the pictures, what happens? They go to a layout man, and together we talk over which picture can be "played up" large and which should be "held down" small. By and by he evolves a scheme or schemes for the page. When the satisfactory one is finally chosen, the photographs are measured, the borders drawn, and the pictures started down to the engraver, which is the first step toward bringing them into the range of your eyes.

Now speaking of September, we have, on this 20th day of June, which is our birthday, delivered into the hands of the layout man an impressive stack of illustrations for that number. He likes them very much. So do we. Somehow, we believe you are going to like them too. They will arrive at the newsstands August 23rd.

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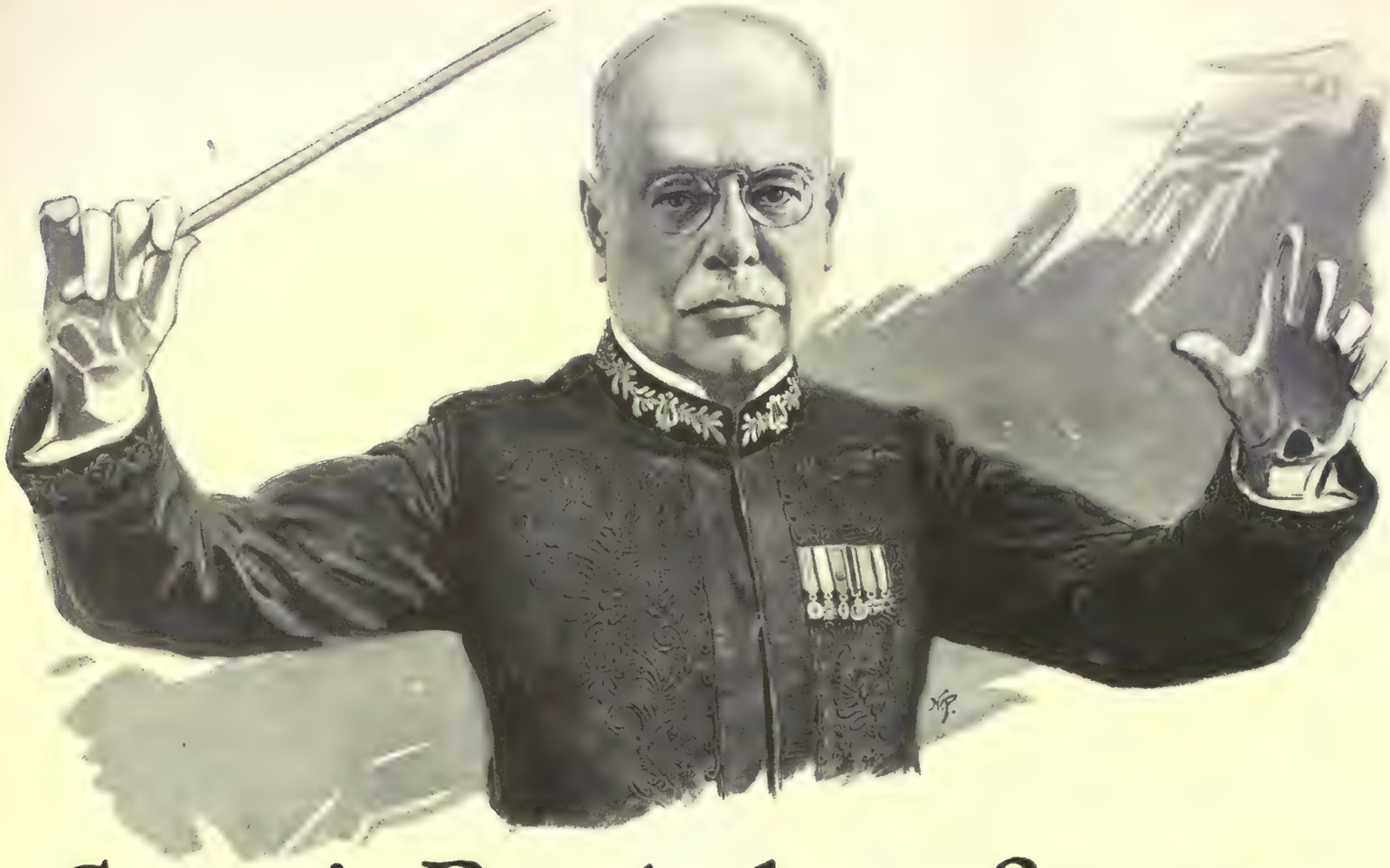
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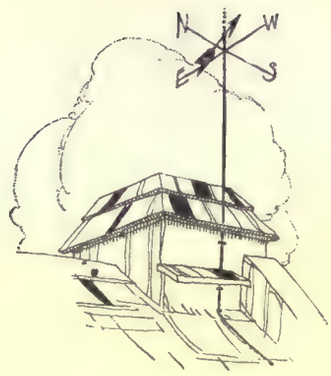
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RAIN BEFORE SEVEN

TO people who live in cities the weather is a factor that makes but little difference in their lives except when it runs to extremes. Rain or shine we rise, go to an office, work and return home. If it is clear and pleasant, perhaps our heels hit the pavement with a quicker ring; if it is raining, we have the bother of carrying an umbrella. When it snows, the city man finds peculiar delight in seeing such huge machines as trolley cars and trucks being incapacitated. Snow seems to give him more exhilaration than any other form of weather.

These may seem broad statements. If you doubt them, listen to city folks talking about weather. When the day is hot they say, "Well, is it hot enough for you?" When it rains they say, "Well, is it wet enough for you?" Rather banal and unimaginative. Somehow, weather doesn't seem to get under the hides of people who live in cities, except to depress them when it rains incessantly. But in the country—

To the man who lives in the country, to the man who has a garden, the weather is a constant and inexorable influence. All his labors depend upon it. Too much or too little rain, sudden frosts, destructive winds are big and deciding factors in his life. He soon finds himself, as his interest in gardening deepens, consulting thermometers and barometers and reading weather prognostications. He will also learn queer countryside weather legends, and come to depend upon them, such as—

Rain before seven
Sun before eleven.

These old country weather jingles may not be highly scientific, but the most of them are amazingly true. Suspect rain, and what do you observe? That the leaves of the trees turn back. That the crickets' song is sharp and clear. That frogs seem to change color before a storm, turning from green to brown. That the down blows off the dandelion even though there is no wind. That the fireflies are very bright. That marigolds close their petals.

ONE of these days, when I've nothing else to do, I'd like to make a collection of these old weather rhymes. Doubtless, they would all be about alike irrespective of country or time, for the observations of people who live close to the soil have an eternal sameness. Perhaps each in his own way and tongue—wheat farmers in Kansas and Siberia, cotton raisers in Georgia and Egypt—agree that

A mackerel sky
Is very wet, or very dry.

Which is a commendably cautious attitude to take. Or this

Between twelve and two
You'll see what the day will do.

Likewise cautious. For caution, be it remembered, is the country man's prime virtue. He doesn't make rash promises. The weather has deceived him too often. Still, however disillusioned he may have been at times, he clings to his jingles and will quote them as gospel truth whenever the occasion offers. Your weather man, reading sky signs from a tall city building and broadcasting the country with weather reports and promises, has never made a truer—certainly never a more poetic—observation than the farm wife at the foot of my hill, who assures me that

When the wind is in the south
'Tis in the rain's mouth,
When the wind is in the east
'Tis neither good for man nor beast.

NOW all this chatter about rain and shine has been brought up by the fact that we've been haying.

Along in March, when we plowed the garden, my old Swede remarked that we were going to have a wet summer. "It'll make the hay grow," he said, "but we will have the devil's own time getting it in."

If you've never helped take in hay, all this is lost on you. Hay, you must know, is cut, and left in the meadow a day or so to be cured by the sun. If there is rain, it becomes sodden and is apt to mold. It can't be placed into the barn while wet, because it would rot and might catch fire from internal combustion. So the farmer prays for plenty of rain to make a big hay crop and bright sunshine when haying time comes.

We had the rain—and we needed it—but the skies were immoderate. They gushed water like the Anti-Saloon League. The meadow became a jungle, so high the grass . . . Then one morning we awoke to hear the click of the mower and the abrupt remarks of the farmer to his horse, as he pulled her up to clear the knives. All day the mown grass scented the air. We prayed for another clear day. But the wind was wrong, and the leaves of the trees warned us, and so did the crickets' sharp cries and the sparkle of the fireflies. Sure enough, it came down, a deluge of rain. Only after three days were we vouchsafed sunshine and the hay could be cured and hauled to the barn.

THE gardener soon finds that his sport is a gamble against big odds. If he wins, he wins big; if he loses—well, he has to be a good looser. He will work for a year raising, as I have done, some superb delphiniums. The best of his efforts have gone into those plants. He has dreamed of the vision that will greet his eye when those blue spikes are lifted up toward the sky. He fights for them against blight and slugs. He feeds them delicious plant foods. He waters and mulches them when it is dry. He stakes them against destructive winds. Then of a sudden comes a storm that uproots huge trees and lifts roofs from barns. It passes, and he goes out to see his flowers. The tall spikes, that but an hour ago gave such promise, lie broken and bedraggled in the mud. Next year he'll have better luck.

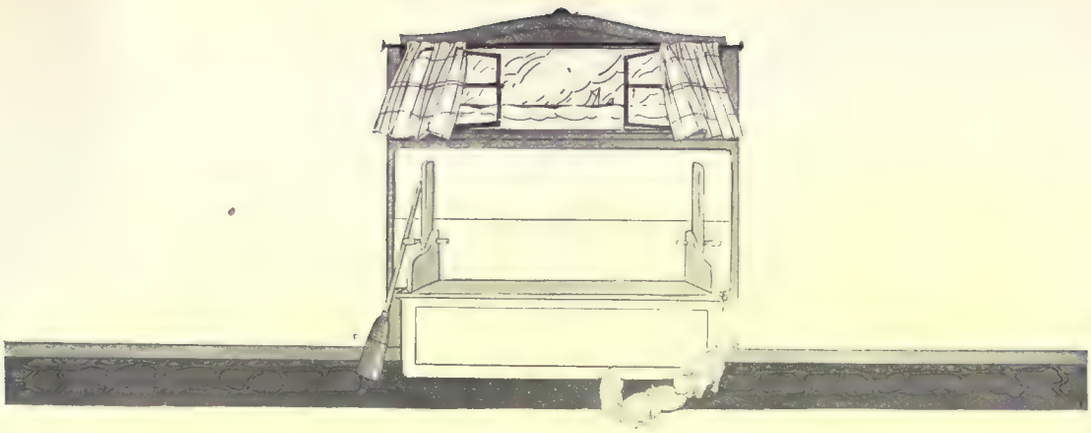
I have a notion (I may be wrong) that many of our folk legends and jingles have been produced as antidotes to discouragement and fear. Just as small boys keep their courage up while passing a cemetery by whistling, so do gardeners and farmers put their trust in simple rhymes and homely sayings in the hour of their defeat. They arise, after a night of rain, hopeful for a sunny day. It is still pouring. A glance at the clock on the bureau. There's still an hour to go before seven. That's good!

Rain before seven,
Sun before eleven!



CONCENTRATED DECORATION

Decorative architectural detail may be scattered all over the exterior of a house or it may be concentrated in one spot. In a small house the latter course is more generally advisable. The other details may be simple and unassuming, whereas the entrance door will be emphasized by an imposing and carefully planned design. Like a woman simply dressed who wears one fine and beautiful piece of jewelry—both the frock and the jewel are richer for the contrast. The home of E. C. J. McShane, at Great Neck, L. I., has been designed with this in mind. There is a certain austerity about the lines of the house, the shape and position of the windows, and the rough coating of the walls. Contrasting with these is the doorway—a dignified Georgian design with fluted pilasters and arch pediment, broken to make room for the traditional and beautiful pineapple ornament. Chester A. Patterson was the architect



THE ETERNAL KITCHEN

Some of the Romance and Color of Old-Fashioned Kitchens Should Be Used to Enliven the Kitchens of Today

RUBY ROSS GOODNOW

WHEN I think of my grandmother's kitchen, I am convinced that it has an eternal spirit, a warm, fragrant, comfortable spirit that will go on forever. I cannot associate modern conveniences with its deep shadows, its worn boards, its beams hung with red peppers and herbs. When I realize that old Aunt Cherry, the black mammy who gave me cake bowls to scrape when I was a little girl, is still the mistress of that old kitchen I am reasurred of the rewards of life. I am a little girl again, sitting under the big table eating my own special cake, cooked in an egg shell, or trying to help Aunt Cherry churn, or sitting on the steps shelling peas and listening to stories of Uncle Remus. It is wonderful to realize that dozens of us grandchildren and great grandchildren have breathed in the simplicities of that old kitchen, and dozens of children before us. The march of fashion in house furnishings, of ingenuity in equipment, has touched it very gently. Aunt Cherry is still supreme and prefers to do things in her own way.

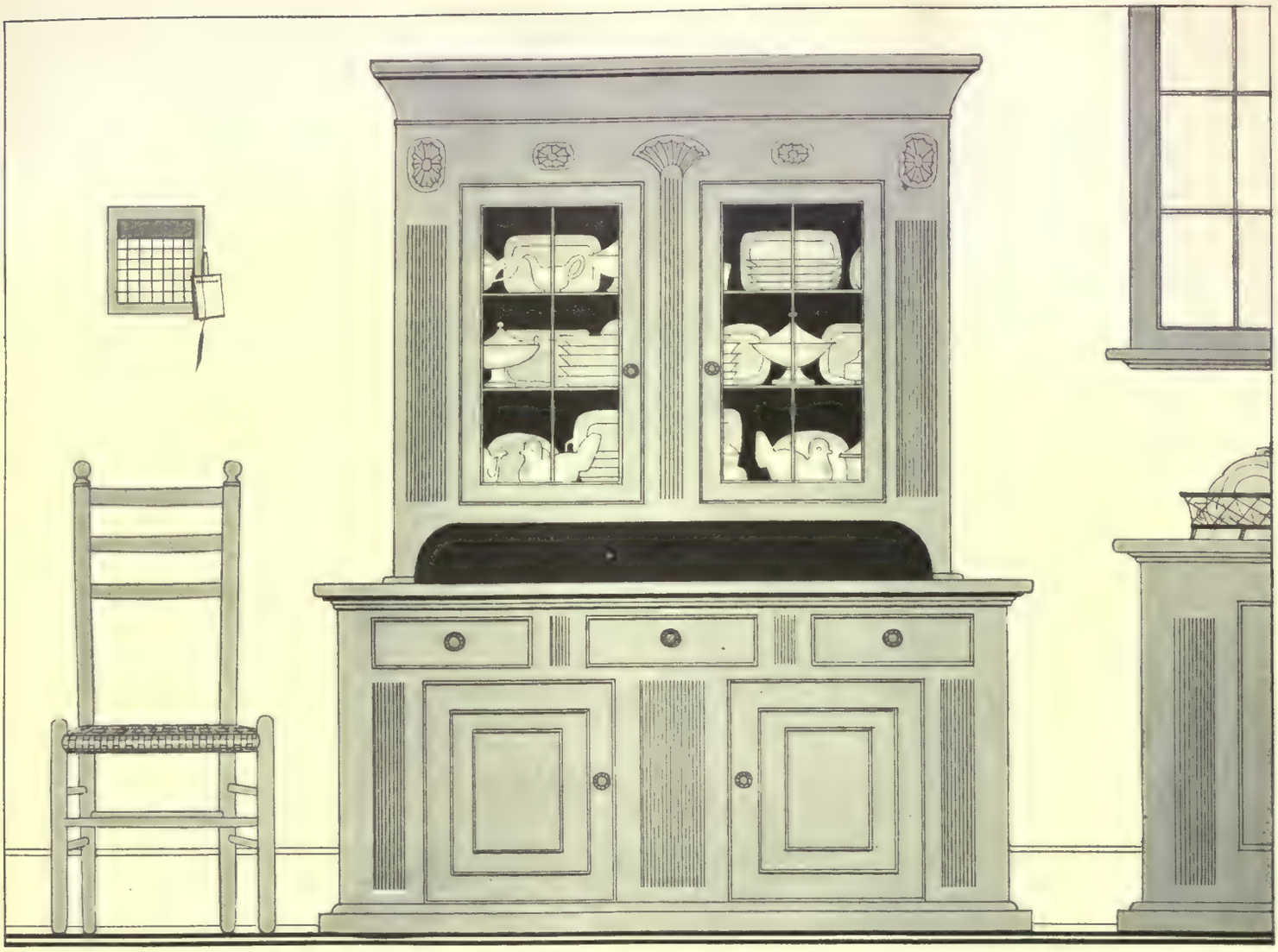
In the South the kitchens of old-fashioned houses were detached buildings, small empires ruled by tyrannical but gentle colored women who directed the constant and countless industries of the family. Work never ceased in the kitchen, but it was leisurely work with an accompaniment of tranquil songs and a pervading aroma of heavenly smells.

I wonder what takes the place of such a kitchen in the childhood of today? Certainly I spent a large part of my childhood in the kitchen. It was there I heard my first fairy stories. A kitchen should be a delight to all the senses—it should be equally good to smell, to see, to taste, to touch, and to hear, and all these exquisite requirements were satisfied by this old kitchen. My eyes became aware of the simple beauties of bare walls, and scrubbed boards, and piles of highly colored vegetables, and brown baskets of fresh creamy white eggs, and quantities of brilliant fruits and berries, and foaming churns and pans of milk. My ears were soothed by the sweet old spirituals and the fantastic and good humored field songs of the negroes. My tongue—oh, the adventures of tasting the thousands of good things in the various processes of cooking! My nose was one constant in-drawn sniff of curiosity. Even before one reached the kitchen one began to sniff the pleasures to come—hot gingerbread or ham boiling in sherry, or pungent smells of vinegar and sweet spices advertising new pickles to the furthest reaches of the garden. My fingers were ever eager to learn the secrets of vegetables and fruits. If I had been blind my fingers could have defined everything in the kitchen for me!

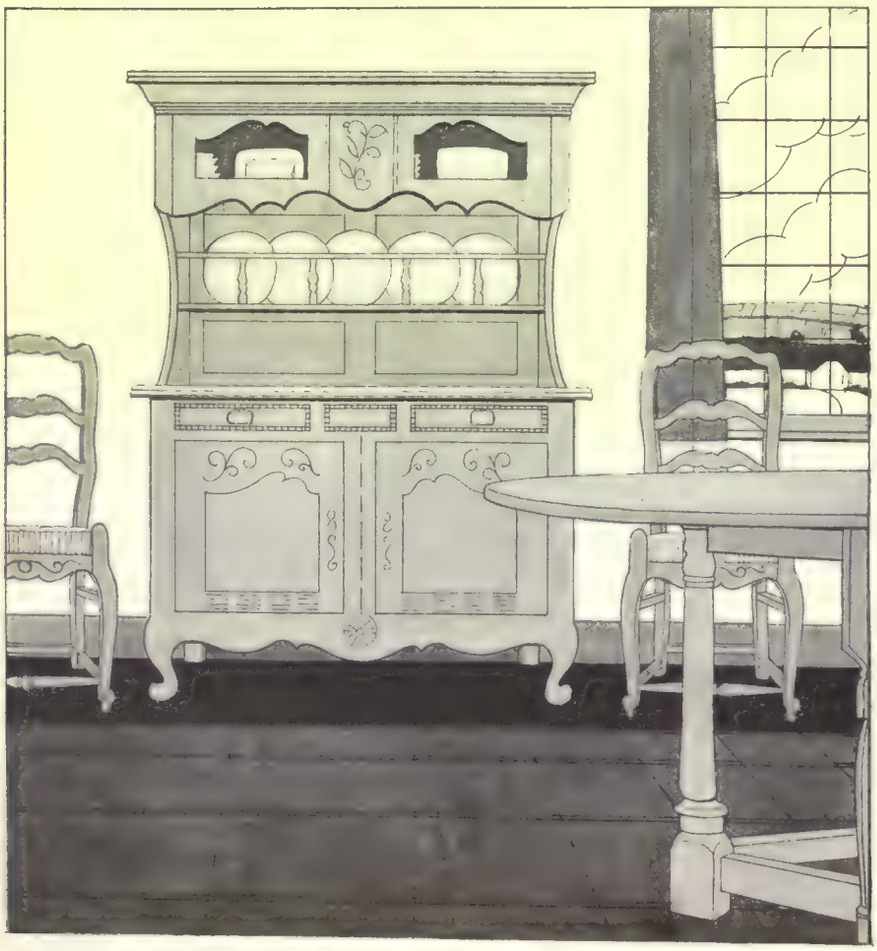


An Italian kitchen built around a pair of Venetian cupboards boasts quite an architectural workshelf—a slab of yellow marble supported by two iron brackets. The walls are washed with lemon yellow

I review the various kitchens that have made indelible impressions on my memory—a great English one, hundreds of years old, with an open hearth where fifteen wild boars could be turned on the spits at once. An Italian farmhouse one, where everything took place within the deep chimney place, several women cooking at once, where little artichokes were browned in a deep oven, and spaghetti cooked to melting before my



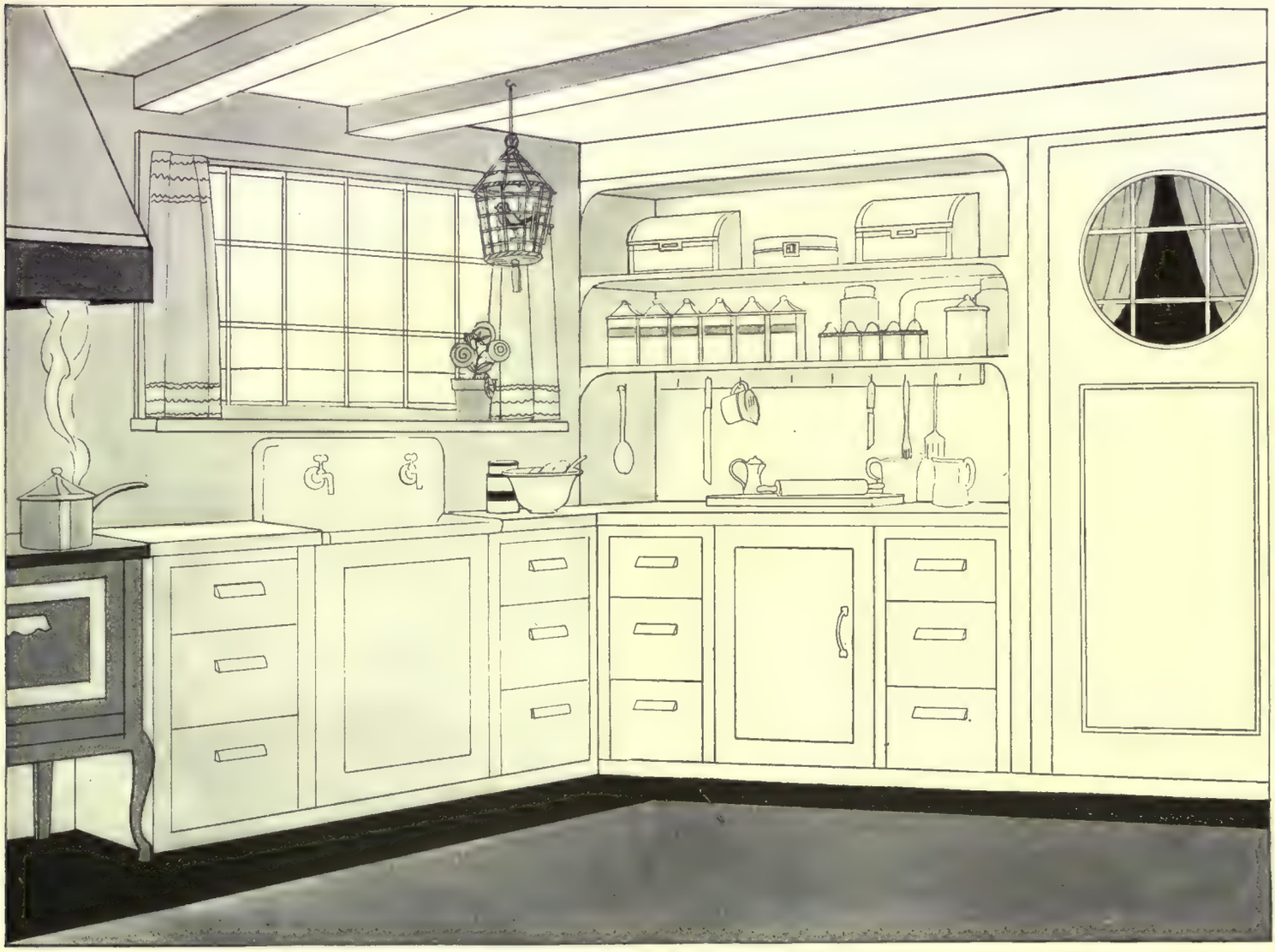
An Adam cupboard, which has a surprising variety of colors—several delicate blues without and a candy pink within—is the main object in the kitchen of this New York home



Fresh green paint, dark red tiles, peasant furniture of crudely carved oak, white-washed walls and curtains of red and white striped linen create the atmosphere in this kitchen

eyes. A huge one-room house outside the walls of Toledo, in Spain, where one corner was the kitchen, another the dining room, and the rest the living quarters of the family. Here we ate little green olives cooked with fresh peas, and drank sparkling white wine called Diamente. There was a very sophisticated kitchen in an apartment in Paris, with tiled floor, and beautiful Regence woodwork, evidently a fine boudoir a hundred years ago. And there have been so many shining white-and-metal city ones, young honeymoon kitchens in New York, and austere great-aunt kitchens in New England, but never one so precious to me as the old lady kitchen on our Georgia plantation.

Now that our architects are coming inside our houses and concerning themselves with bathrooms and kitchens as well as roof lines and façades, we have opportunities to evolve fascinating kitchens which reflect the period of the house. What could be more remote



This compact apartment kitchen trusts to white paint and navy blue and white gingham for distinction. It is modern, sanitary and convenient, and still a picturesque place

from an old custom of placing the kitchen as far away from the front door as possible than our new architectural trick of placing the kitchen spang beside the front door? The New York fashion of turning the front room on the ground floor into the kitchen is a very sensible one, and also a very uplifting one, because then it must live up to its position.

A house in Sutton Place recently remodeled by Miss Elizabeth Marbury has a dignified Georgian façade of light gray stone, and a red lacquered front door. As important a detail of the façade as the entrance door is the treatment of the kitchen windows. They are hung with curtains of gingham of bold red and white checks. One longs to go into the kitchen the moment one enters the hallway of this charming house, and that is as it should be, for the red check curtains are but indications of the English kitchen within. The oak paneled dining

(*Continued on page* 94)



To take the ultra-modern curse off an up-to-date kitchen, install some interesting china cupboards, such as this corner piece of Colonial design. It can be painted brilliant colors



In a city garden and especially against the warm background of brick walls, it is advisable to have shrubbery that remains green the year round. In the garden of Mrs. Harry H. Duryea it is used with good effect to bank the entrance to the studio and serves to enhance the charming statues done by Mrs. Duryea. This green effect survives the smoke, dirt and scant sunlight of a New York backyard

PLANTS FOR A GREEN CITY GARDEN

Altnough Sunlight Is Restricted Quite An Interesting List Can be Maintained Throughout the Year

MINGA POPE DURYEA

NOTHING is more delightful on a bleak winter's day than to look out into a charming green garden where once gleamed a white backyard fence with a few drear leaves and twigs about. This pleasurable sensation can only be enjoyed by choosing plants that remain green.

In the spring my city garden is a thing of delight. Against the deep green of rhododendron leaves and dwarf holly gleam the crocuses and daffodils. Then come narcissus and tulips, followed by the iris; then the rhododendron blossoms. All the lily bulbs seem to grow without trouble, particularly lilium speciosum, which blossoms the latter part of August and September.

In the summer I border the forward part of the beds with pink geraniums, which are repeated in the tubs. Or, after the bulbs are quite through blooming, I plant pansies, for these, with constant picking, will last through the summer. In the late fall pots of chrysanthemums are sunk into the ground along the border and these will bloom very late.

This does not mean that you cannot grow all manner of flowering shrubs and perennials in a city garden. Forsythia, lilac and tulip trees, in fact, almost all the shrubs that thrive in a country garden if given proper care will live in the city provided they are not in the midst of smoke and dirt. I can especially recommend the Japanese yew as being the most satisfactory shrub for a city garden. The rhododendron and Abies Nordmanniana are lovely in color and have proven successful. I still maintain, however, that the most satisfactory garden is the green one, as this may be enjoyed throughout the year.

Do not forget the vines when you are planning a city garden. They do very well, the hardiest and most satisfactory being wistaria and Virginia creeper. Tree ivy with its lovely white blossoms in August and blue berries in the fall is too picturesque to be neglected. I can also recommend the hardy ivy tree.

The best way to make a green city garden thrive is to add each year some rich soil mixed with rotted manure.

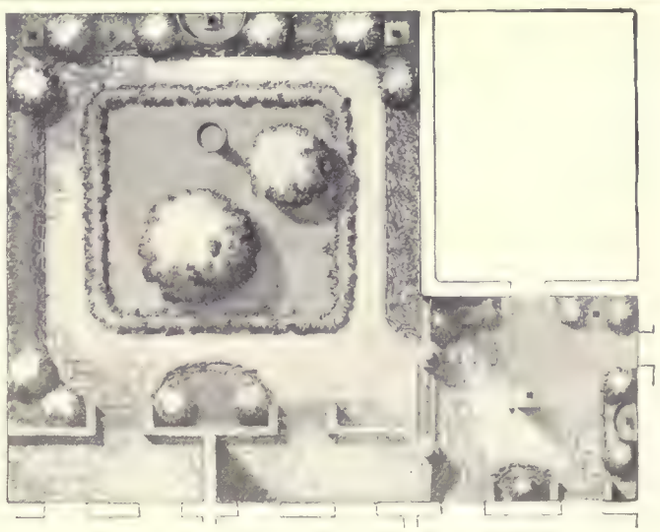
The shrubs which will keep green all winter and still be beautiful during the summer are: Japanese yew, rhododendrons, Abies Nordmanniana, wistaria, Japanese ivy, dwarf arborvitæ, box, holly, Ilex verticillata, Euonymus radicans, actinidia, dianthus, German iris, yucca, kalmia, Ilex crenata, Leucothoe, Scotch pine, retinospora squarrosa.



How effective a small space can be made is shown in this view of the terrace of Mrs. Harry H. Duryea's garden in New York City. The cool green of shrubbery, urns with flowering plants and picturesque garden furniture make it an ideal spot for the summer months



Corners can be made spots of vivid interest if the shrubbery is so placed as to silhouette a graceful statue



In planning a city garden leave enough space for a brick or flagstone walk. Both are used here

MEALS THAT ARE EASILY EATEN

Knowledge of Foods, Imagination in Serving Them and Proper Kitchen Equipment Are Three Essentials for This Achievement

SARAH FIELD SPLINT

THERE is a lovely house in the country to which I am sometimes asked, a cheerful, spacious place with children and a flower garden and a view of distant blue mountains, all three of which greet my grateful eyes when I sit down to breakfast each morning. To me this first meal of the day would be an event even if the food were commonplace. But it never is. The mistress of the house is a strategist who not only decides what she wants her family to eat but cannily sees to it that they eat it.

Perhaps strawberries are our portion some fine June morning. The luscious red fruit, still proudly wearing their green caps, are at our places when we come down, heaped on a gray green grape leaf, beside them a mound of glistening white sugar. Later I watch the children actually devouring their cereal because a few raisins have been cooked with it. And still later I discover that I, who declare an abhorrence for eggs whenever food is under discussion—I have eaten two eggs because they came to me scrambled in an enchanting blue shirred-egg dish, sizzling hot and adorned with a sprinkling of finely chopped parsley.

Simple as these decoys are, they trap us, children and grown-ups alike, into eating what is good for us. And, between meals, we consume sweet wholesome cookies instead of candy because the thin, crisp hearts and stars, crescents and oblongs, rings and twists tempt us as no plain round cookie possibly could. I find the aversion formed in my own childhood for rice and tapioca puddings, custards and similar you-must-eat-it-because-it's-good-for-you-dishes gradually disappearing under the beguiling influence of cherry and nut, meringue, and whipped cream garnishings. As for spinach, I view its appearance three times in one week with pleased interest, having followed it from its bed in the orderly vegetable garden, through the kitchen to its final destiny of timbale, of entree, and of a delicate creamed vegetable, seasoned to perfection.

A GLANCE into the kitchen of this house gives one an immediate understanding of the success achieved in the dining-room. It is moderately large with walls of primrose yellow. The doors, trim and chairs are of delft blue. Sun sifts in through Dutch curtained windows. A figured blue and yellow linoleum glistens on the floor. Half a dozen pieces of highly polished copper adorn the walls. Everything is spotless, including the plump intelligent cook in her white percale frock. And within easy reach of her capable arm is a shelf of labelled glass jars—raisins, currants, dried parsley, angelica, nut meats, bread crumbs, candied fruits, marshmallows, shredded cocoanut, alphabet vermicelli. In some cool place I know she has olives, pickles, pimentos, grated cheese and capers tucked away, and I know, too, she appreciates the tactful suggestions of her mistress as to how and when to use them. Her pantry shelves are filled with a variety of molds and cookie cutters, with casseroles and baking dishes, glass bells, vegetable scoops and pastry tubes.

It is a kitchen which belongs to the new era in housekeeping and that it makes an important contribution to the health and achievement of the family is very evident.

No greater contrast to this cheerful, convenient kitchen can be imagined than that of an old-time, brown-stone mansion in New York. From its gloomy precincts ascends nightly a dinner like this: oysters, cream of pea soup, roast beef, Yorkshire pudding, potatoes roasted in the pan, cauliflower with Hollandaise sauce, hearts of lettuce with Roquefort dressing, steamed fruit pudding and coffee. The cook, now finishing her thirtieth year of service with this one family, has planned and executed it. That her employers have survived a generation of this massive catering is due to their iron constitutions and their unalterable satisfaction with the old order. To cover the ugly dark brown of kitchen walls and woodwork with paint of a lighter hue, to substitute a gayly patterned linoleum for the brown unfigured one, to retire the faithful old cook to a position of less responsibility and replace her with a well-trained younger woman would seem to them a trivial and unnecessary proceeding. They will continue as they began, unimaginative, sublimely indifferent to advancing advoirdupois and inertia.

I WONDER if most of us are not the reflection of our kitchen. We live by what it is and what proceeds from it. For it to furnish us with wholesome, nourishing food is not enough. It must make that food so attractive that we cannot resist it. Most women to-day personally direct the menu planning in their homes and their frequent presence in the kitchen is working out with advantage to the help no less than to the family. For inconvenient equipment and dismal surroundings must go in the light of modern housekeeping which recognizes that work cannot be well done unless the mind of the worker is reasonably contented.

A young bride whom I know says she thinks of her meal planning as a game in which she wins or loses points. Her object is, of course, to advance her peerless young husband to the dizziest heights of success and to reach them he must eat everything she orders for him. He should go far if he carries off his share of the responsibility as well as his wife does hers, judging by a Sunday night supper I recently had at their apartment. There were delectable looking sweetbread canapes at our places when we sat down, whose taste proved to be as good as their looks; then came scalloped oysters piping hot with hot biscuit and a vegetable salad in which I quite openly counted thirteen ingredients all charmingly arranged in a big silver salad bowl; the dessert was a mold of Canton gelatine cream and with it were served little cakes which the bride had made herself, icing them in different colors and decorating them with angelica, almonds and raisins.

Her kitchen, small and compact, held an inspiring view of the Hudson from a west window. The sash curtains were drawn back so that she might glance out at the river as she cooked. It was a blue and white kitchen and on a convenient shelf were the seasonings and condiments and trimmings that achieve inviting looks and flavors. Her young husband, full of enthusiasm to conquer the world, carries the reflection of her kitchen with him into his work.

An old maid's children are always the best brought up, and in pronouncing my theories about the proper feeding of families I realize I am at it again. But the editor has asked me for this article and there is nothing to do but to push intrepidly forward.

Knowledge and imagination are the two first furnishings to be acquired for the kitchen of to-day—knowledge of the laws of nutrition, then imagination to enforce them on one's family without friction or ostentation. Many books and pamphlets have been written on these subjects which can be obtained with little trouble.

And then a bright and convenient kitchen is necessary, a cooking laboratory that, under proper supervision, will yield big dividends in health, pleasure and success for the family it serves.

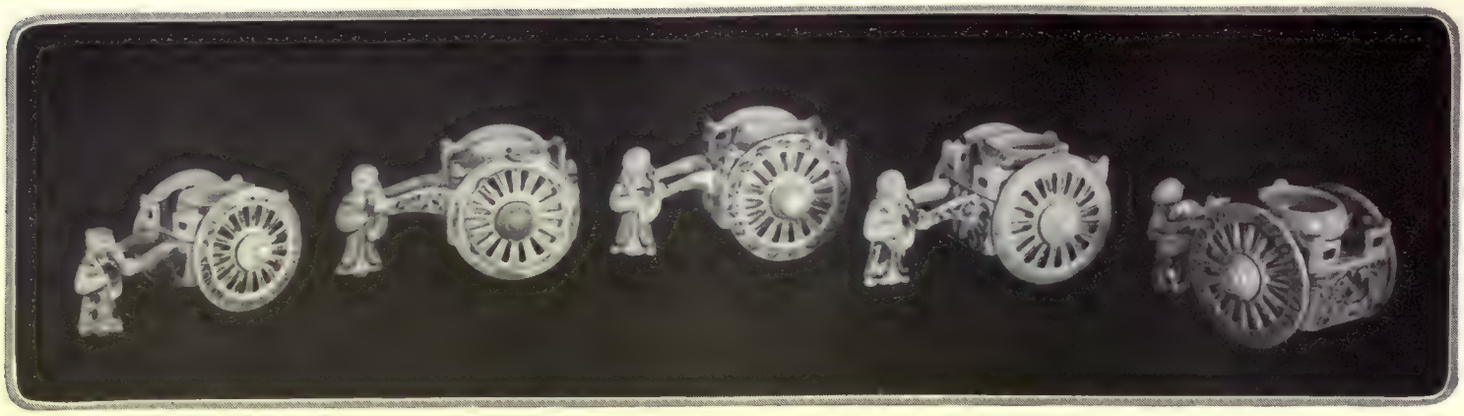
As the young bride says, meal planning is a game. You win if your husband and children yield to your skill by eating what you place before them. You lose if they ignore it. If they prefer a meal at home to one anywhere else, if they like active exercise and have clear eyes and skins, if they sleep well and are not over or under normal weight, then you may class yourself as a champion and greatly to be envied.



Gillies

A REMODELED CITY HOUSE

In New York and other cities the old brownstone front house is experiencing a revival of popularity because it offers so many and so varied possibilities for remodeling. Usually the high stoop is removed and the entrance placed on the ground floor. Any number of architectural styles seem suitable for the façade—Georgian and Italian adaptations being the most popular. In remodeling the New York City residence of Dr. Harold R. Mixsell, the Italian style was chosen, with cream colored stucco quoins of interesting texture and decorative wrought iron hardware, grills and railings. The front door is painted turquoise blue and the hinges black. Circular balconies give the composition an interesting play of light and shade. The architect of the house was Frank J. Forster



These five amusing little flower bowls are examples of rare Imari. They have detachable wheels and were originally used as stands for saki cups. Each is 2¾" high by 5¾" long. They are part of the collection of Harry Maxwell of Kobe, Japan, from which the other illustrations have been chosen

THE IMARI WARE OF JAPAN

Collectable Porcelains of the Hizen Province

GARDNER TEALL

THE keramic wares of Japan, particularly Japanese porcelains, have always exercised their fascination on collectors in the Occident. This is not surprising, when one takes into account their unusual decorative features, features which endear Japanese porcelains to the American and European art-lover far more, indeed, than to the Japanese connoisseurs themselves, for the Japanese prefer those quieter and almost undecorated bits of pottery which enter the ceremony of tea drinking, the *cha no yu,* based on the four virtues of urbanity, purity, courtesy and imperturbability. Up to a few years ago Japanese collectors paid no attention to the highly decorated Japanese porcelains so dear to the hearts of western collectors, in consequence of which nearly all the decorated porcelains of the "Old Japan" sort went out to other lands, and now the Japanese collector must scramble to find examples in out-of-the-way places in his own country. Today these old pieces of decorated porcelains are being eagerly sought by native collectors who have come to recognize their interest and importance in the history of Japanese keramics.

Japan's debt to Chinese culture has been enormous and it is without doubt that her knowledge of porcelain was derived from China by way of Korea, if not from Korea. We can well imagine that such pieces of porcelain as found their way into Japan in those early days were treasured and admired, and led the Japanese to attempt porcelain manufacture for themselves. The

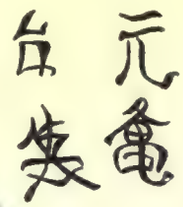


(Below) Two plates and covered bowl, examples of the highly colored enameled ware reproduced eighty years ago from 17th Century export designs



(Below) These two pieces of Hirado ware show a placque with tower and landscape decorations and a deeper placque with a center landscape surrounded by decorations in relief





In the circle above is the crest of the Prince of Hizen; the other marks are found on the finest old Imari porcelain

(Below) From left to right—sauce pot with land and sea scape, oil bottle, tea waste bowl of Hirado ware with raised cord, Hirado saki cup stand with designs in relief and a blue and white sauce pot with teakwood lid



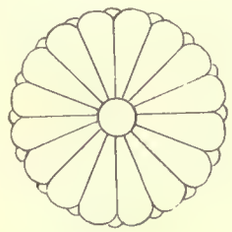


Blue and white Imari comes in a diversity of forms. In this group one finds a medicine or seal box in three sections, a saki cup stand with pine, bamboo and plum design in the pierced work, a square saki cup stand and a number of other pieces. These belong to the group known as Nabeshima ware

Japanese potter, Toshiro of Seto had, about the year 1230, succeeded in producing a good glazed pottery after his trip to China, where he learned the secrets of the Chinese faïence, but it was not until after the year 1513 that Gorodayu Shonsui succeeded in making a passable porcelain imitation of the Chinese ware of the Ming period. However, porcelain-making in Japan lagged deplorably until after the Japanese invasion of Korea at the end of the 15th Century. Then the returning victors brought with them into Japan numerous Korean artists and craftsmen, many master-potters among these. Strangely enough, although earths suitable to porcelain manufacture abounded in the vicinity of the very place where Shonsui had settled down, this Japanese investigator did not succeed in discovering materials suitable for his wares, and probably such as he produced were made of earths imported for the purpose from China. It appears to have remained for one of the Koreans, Risampi, to discover in the decomposed trachytic rocks abounding in Kiusiu an earth which seemed to be equal to the Chinese kaolin used in porcelain manufacture. There in the Province of Hizen, in this most westerly island of the main group proper, earths were found in abundance, particularly at Idzumiyama, and there pottery and porcelain kilns sprang up shortly, Two natives of Imari, the potters Tokuzayemon and Kakiyemon, share honors for the discoveries made which led to the glazes of these first Hizen porcelains. Their wares followed the Ming style in decoration.

In this connection it is important to bear in mind that the development of porcelain-making in the Japanese Province of Hizen witnessed the activities of the Portuguese and the Dutch commercial relations with Japan. Three Portuguese voyaging by junk from Spain to Macao were driven out of their course by adverse winds and landed on the coast of the "hitherto unknown land" of

(*Continued on page* 82)

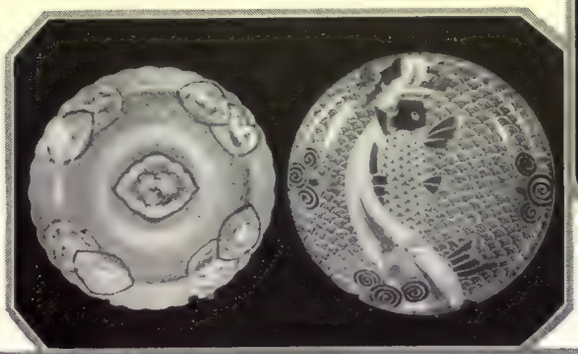


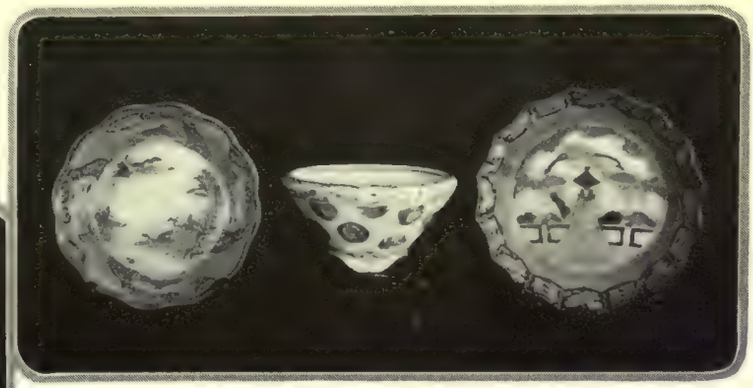
(Below) Placque with land and sea scape, deep bowl with phoenix, pomegranate and tortoise decorations and a placque with pine decorations are in this group



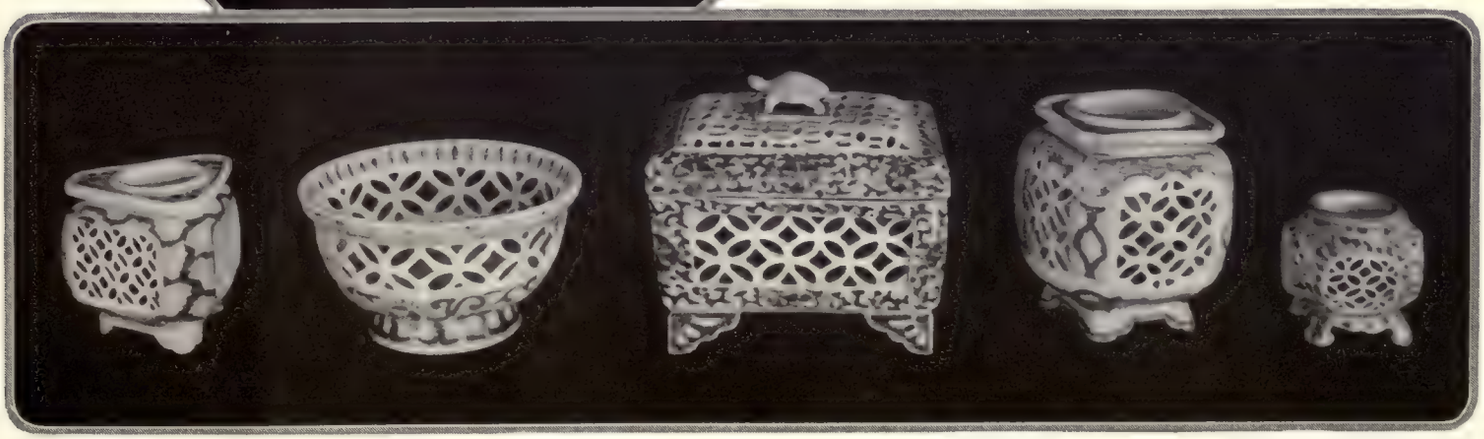
(Below) Conventionalized pine, bamboo, plum and peony are found in one of the placques. The other depicts a carp ascending a waterfall

The sixteen-petal Kiku crest of the Japanese Emperor, forbidden to imitate on early Imari for export; below it are other Imari porcelain marks





The pierced blue and white Imari composes a distinct group. In the examples below are found—reading from left to right—a saki cup stand, bowl, covered sweet-meat box with tortoise knob and two other stands for saki cups



FLOWERS OF THE RAINBOW

A Survey of the Iris Available for American Gardens Discloses a Vast and Varied List That Gives a Long Season of Bloom and Color

H. H. SCUDDER

THE iris is very beautiful. Even Joseph Pitton de Tournefort, who, more than 250 years ago, gave it its name, grew ecstatic when he came to consider it, and called it the flower of the rainbow. And M. de Tournefort was no novice to be swept off his feet by the first pretty blossom he encountered, for he was the official collector of plants to his most Christian majesty, King Louis XIV, and named and described in his day, quite unemotionally, 8000 species.

And yet it is not its beauty alone which commends the iris. There is beyond this, something more; something exotic, something suggesting other lands and other times, including more than a hint of round towered castles perched on rocky heights, of mounted knights and streaming oriflamme. It is by no mere chance, I am sure, that Mr. Bliss, the great English grower, has called one of his latest seedlings *du Guesclin*.

Yes, there is more than mere rainbow beauty in the iris, there is romance, and it has worked its spell upon mankind for centuries. In his notes on the history of the plant, John C. Wister says that the Moslem invaders carried the iris all over southern Europe, planting it upon the graves of their soldiers. Who else became interested in its cultivation is not known, but it was evidently taken into English gardens early, for Chaucer speaks of it, and Francis Bacon lists both the tall and dwarf bearded irises among the desirable cultivated plants. Since Elizabeth's day many varieties have been both discovered and produced, until at present the genus is divided into ten sub-genera, while the species and garden varieties are innumerable.



Windham, one of the new tall bearded iris hybrids, has standards of soft lavender pink and falls heavily veined with darker shades



The ideal way to select iris is to see plants blooming at a nursery. On the right is a nursery block of Mithras, and to the left, Rhein Nixe

The classification of the iris is based primarily on the character of the root, and the first seven subgenera are distinguished by thick, fleshy, creeping rootstocks, known botanically as rhizomes. They are named, Apogon, Pardanthopsis, Evansia, Psudevansia, Oncocyclus, Regelia, and Pogoniris. The remaining three, Xiphion, Juno and Gynandriris, grow, not from rootstocks, but from bulbs.

The irises of our gardens are by no means evenly distributed among these ten sub-genera, but are confined largely to three of them, and almost exclusively to two of them. First in importance are the Pogoniris, the bearded irises, formerly and still to some extent listed in the catalogues as "German" irises. These irises all have a heavy line of "beard" down the center of each of the lower petals, or falls. Of these bearded irises there are dwarf kinds a few inches in height, known as Pumilla irises; intermediates, a foot in height; and the tall varieties which attain to 4′ or even more. The dwarf irises are the earliest to blossom, appearing in April or early May, the intermediates follow, and the tall come last. The great popularity of this group is illustrated at every iris show. That of the American Iris Society at the New York Botanical Garden this spring devoted 21 of the 24 classes to Pogoniris.

Next in popularity are the beardless irises, or members of the Apogon subgenus. They are found in American gardens in two groups, one the sibirica irises in blue and in white, and the other the Japanese irises. The sibiricas grow in clumps with narrow foliage and masses of me-

(*Continued on page* 88)

A DECORATED ENTRANCE HALL

In the New York Home of Mrs. W. K. Vanderbilt



Clark

In the home of Mrs. W. K. Vanderbilt, Sutton Place, New York City, the entrance hall has been decorated in the "Chinese taste", characteristic of the late Georgian era. At the top and bottom of the curved stairs niches are painted, with large figures to simulate porcelain. The background of the niches and the fish-scale pilasters are dull yellow. Flowers, birds and bamboo are in natural colors on an ivory ground. A black marbleized base keys up these colors



The foundation of the flat walls is wood paneling on which the decorations are painted. The stiles are pale rose and the background and principal moldings ivory, the moldings being picked out with vermilion, blue and green. A door at the farther end is enriched with Chinese figures and symbolic flowers painted into the panels. A porcelain pagoda assists in creating the Chinese atmosphere. The floor is of hexagonal tiles. Allyn Cox, artist; Mott B. Schmidt, architect



While an English atmosphere has been incorpoated in the design, the house has typical American windows, which are decorative and make for coolness. It is built of terra cotta blocks stuccoed and has a cream and purple variegated slate roof of interesting lines. Connected to it by a drying yard is the garage with a picturesque outside stairway leading to the owner's workshop above

The unusual shape of the plan was dictated by the unusual shape of the property and also in order that the living room and owner's bedroom might obtain the benefit of the prevailing southwest breezes. The main entrance is from the terrace, which connects with the sun parlor

Off the owner's bedroom is a sleeping porch, with canvas sides lashed on in stormy weather as on a ship's deck. Both upstairs and down there is excellent cross ventilation. On this second floor, in addition to the owner's rooms, are two guest chambers, bath and servants' rooms





A terrace connects the sun parlor with the main entrance of the house, which is through a vestibule projecting out from the house, with a roof, picturesquely laid with slate that also extends across a bay window in the living room. On the other side a little conservatory of regular greenhouse construction is attached to the dining room, forming a sort of glorified bay window. These buildings, which are seen from all sides, show no unattractive rear

The HOME OF HENRY SAMPSON DOUGLAS MANOR, L. I.

WILLIAM F. DOMINICK
Architect



A decorative balustrade on the terrace and sleeping porch form the only obvious ornament, the interest of the house lying mainly in its unusual shape and pleasant treatment of gently sloping roof and wide eaves



In a country bedroom the curtains may be of blue chambray edged with perforated yellow oilcloth, the valance, of course, having a wider edge than the curtains. The slipper cabinet is painted blue with an oilcloth inserted panel. The slipper stool is covered with blue chambray and bands of the yellow oilcloth

USING COLORED OILCLOTH

Having Passed Through The Chintz and Satin Era, We Now Elevate This Humble Fabric To An Honored and Useful Place In Decoration

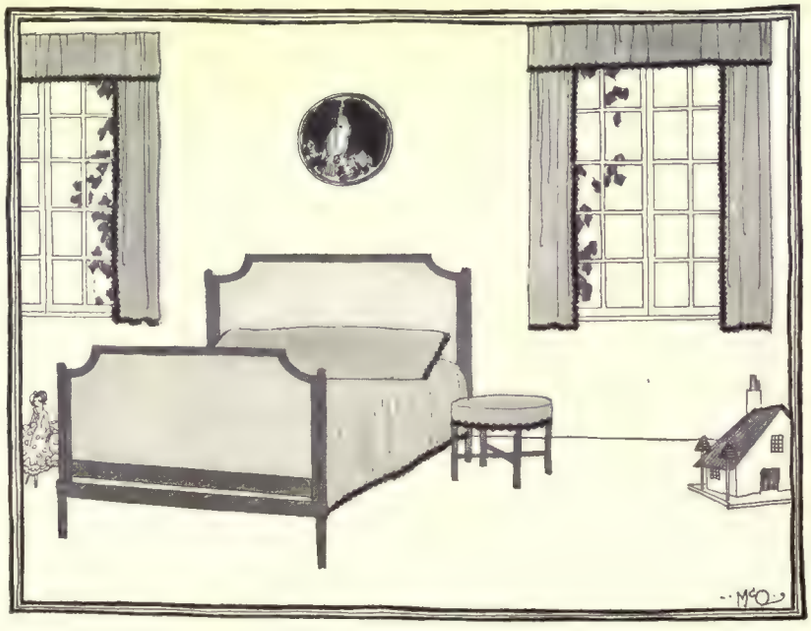
AGNES FOSTER WRIGHT

OILCLOTH? Why not? We have used satins, taffetas, nets, brocades, laces, rep; we have advanced from plain chintz to glazed chintz. It is only natural that the next step be oilcloth. Its use is new, its colors diverting and it can serve innumerable decorative purposes.

For example, the pillows clustered about the red and black folding porch chair on the opposite page—one has perforated points stitched back onto a darker background, another is black with perforations showing red; the triangle design for hammock corners is red, black and white with black and white tassels; the round pillow has laced sides of green and yellow with a tiny yellow fringe, the next is an automobile cushion with side pockets to hold veils and gloves, or the hexagonal car pillow and finally the laced design in white and cool yellow. The available color combinations are amazing. These designs hold their shape well; they can be easily cleansed and the colors are permanent even in sunlight.

Using oilcloth in a country house bedroom affords several diverting schemes. In one I am suggesting curtains of blue chambray with an edging and valance of yellow oilcloth. The slipper cabinet, which is painted blue, has oilcloth inserted in the door. Inside the slippers are hung on rods; the drawers are for stockings. Below is a little slipper stool in the blue chambray and yellow bands.

A smart little breakfast room could be furnished with curtains of gray glazed chintz having a brilliant cherry colored design and edged with narrow bindings of red oilcloth. For the valance use a straight piece of red oilcloth with a looped fringe. The undercurtains will be sheer red net. A finishing touch will be given by red cord pulls with wooden tassels painted black. A table with a red oilcloth top has gray legs with red decorations. The simple ladder-back chairs are painted gray and have tight slip seats of the red oilcloth. To complete the color scheme, even the porcelain cock contributes the scarlet of his comb, the gray of his feathers.



For a child's room one might use a bed painted green with blue oilcloth inserts in head and foot boards. This can be washed. Spread, stool and curtains are green gingham with a narrow band of blue oilcloth

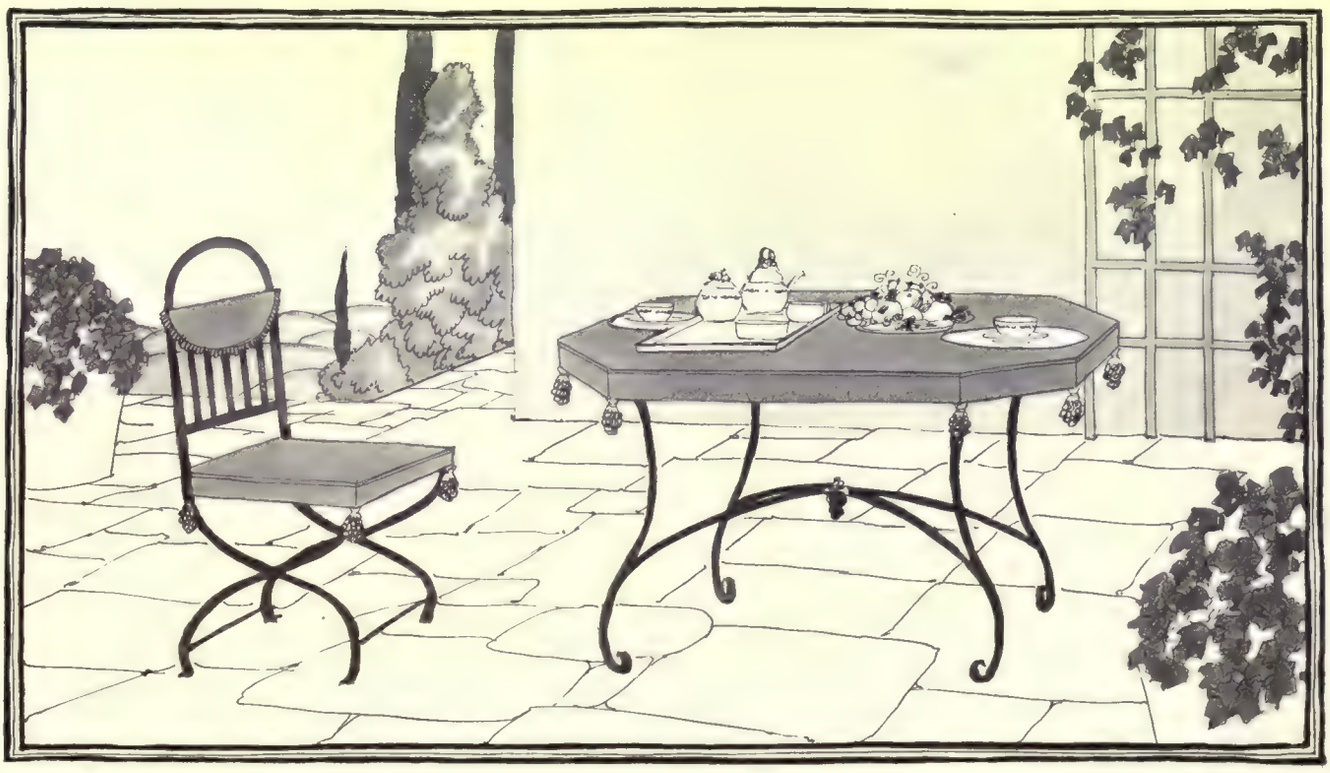


Oilcloth lends itself to innumerable decorative purposes both inside and out of the country house. This folding chair, for example, is painted brilliant red with a seat and back of black oilcloth decorated with an oilcloth fringe. The cushions scattered about are in various combinations of brilliant colors. Designed by Agnes Foster Wright

In a breakfast room the curtains may be gray glazed chintz of a brilliant cherry design edged with narrow bindings of red oilcloth, and for pulls, red cords and wood tassels painted black. The valance will be of red oilcloth. For undercurtains one might select sheer red net. The card table is covered with the same red oilcloth



A terrace set consists of a table with wrought iron base and tin top over which fits tightly a red oilcloth cover held in place by heavy acorn tassels of red and black oilcloth. The chair has the same colored slip cover



THE USES AND BEAUTIES OF BROWN

Suggestions for Turning the Usefulness of Brown to Decorative Ends

A BROWN color scheme is not often deliberately chosen, which is a pity, though quite often it happens that brown predominates in a room. This, too, is rather a pity, but hardly to be wondered at. In the first place the browns are always with us, all over the house. With floors, tables, chests, shelves, paneling in tones of oak, walnut, mahogany, and pine, it is not surprising that another color is chosen instinctively when it comes to decoration. To this unconscious avoidance of monotony is added a lively enough dread of dinginess, for unquestionably brown used without discrimination does tend that way.

Apart from these considerations, brown is the most adaptable of colors; the least skillful decorator using brown as leitmotiv could hardly produce a discord, though he might fail to create the perfect symphony.

Brown is unobtrusive, eminently adaptable, and it blends with all colors; this is partly the reason why it is chosen with such tiresome frequency for all-over-the-house painted woodwork. Also the brown pigments for paint are cheap and exceedingly durable. These useful qualities are so well known and so highly rated that the decorative side of brown is apt to be passed over.

IN order to draw out the latent charm and beauty of brown and to avoid its dullness and monotony, great care must be exercised with regard to its various shades and tones. A cool brown leaning towards grey or green is better in nine cases out of ten than the hot heavy shades that are so commonly used. This can be proved by comparing the soft neutral tints of old oak that only time has dealt with, and the slick opacity of modern oak which has been treated with what is called "antique finish," or again, by contrasting the cool transparency of raw umber with "chocolate." The shade which is known as tete de negre has more variety and interest; the "wallflower," among the dark browns, has distinction. On the whole, however, the lighter tints give better results for paint woodwork. Light and dark stone color, tan shades, teak, cinnamon, and snuff color—all these are excellent in the right place.

Sometimes it happens that in old houses the fine and difficult graining of an earlier age is found intact on doors and woodwork, mellowed and toned by years to a charming consistency. This a wise decorator will not demolish; he will note its value in the decorative scheme and use it accordingly. Ordinary brown paint work may be freshened or altered by brush-graining, which is a less exacting and costly process than a new coat of paint. For this eggshell varnish paint of a different shade to the underlying coat is lightly brushed on, using a coarse brush and keeping it very dry.

Insensibly brown slides into the yellows, and if harmony rather than a contrast is the aim, these two used together are perfect. A touch of orange will give point to the scheme, and a note of gold will raise it. Any color can be led by subtle gradations into brown, so when a vivid arrangement is wanted the tones must be distinct. A yellowish brown with a cold blue makes one of the most charming schemes imaginable; it is familiar enough in Chinese work, and a piece of Oriental embroidery is a valuable guide for such a room. When Chinese embroidery or Japanese color prints are to be hung on the walls there is no better background than the old-fashioned brown paper. It is always admirable as a background; unobtrusive, and yet pleasing in itself, it shows up blue china to perfection. Brown paper is made in a considerable range of tone, shade, and texture; it should always be chosen in situ, as these neutral tints are subtle things and cannot be judged apart from their ultimate surroundings. An arrangement of cinnamon and rose red strikes a higher note; here the pale brown should predominate, and the deeper tones of rose red be used almost sparingly. A good and unusual decoration can be evolved by using a light brown something like "natural camel's hair" or café-au-crème in connection with cream colored hangings and black enameled woodwork—brilliant as patent leather. Walls and ceilings might be hung with a plain velvety paper of the camel's hair brown, with curtains of beech brown velours and blinds of cream silk. In such a room a few pieces of ebonized furniture would tell admirably, with touches of canary yellow and turquoise blue introduced on cushions.

MORE than any color the quality of brown is affected by the materials used. Silk, chenille, velvet, velours, and so on, in shades of tawny and golden browns, vandyke, bronze, and chestnut, are sure to be beautiful; but the same shades for reps, serges, and suchlike cotton and woolen stuffs are apt to be questionable. Brown needs play of light and variety of surface, and turns dull and dingy when these are lacking, and looks poor. Leather has a quality of its own that is both delicate and rich; applied in the form of panels for a wall treatment brown leather is admirable, or it may be used as portieres over a door. A piece of leather ornamented with gold can be fitted to the chimney breast and framed narrowly with a gilt border to form a library overmantel. There it will be appropriately complimentary to the gilt and tooled calf of the bookbindings, always a decoration.

Quite often rooms stop short of success on account of a badly treated floor. Where rugs are used over bare boards, or where they show beyond the carpet, it is most essential to get them right in color and surface. Usually a stain of some kind is applied—"light oak" or "dark oak", and there the matter ends till a fresh application is needed. This plan is rarely satisfactory; the brown that results is dull and heavy, and finally opaque, with no value in the scheme. The color of the floor is hardly less important than the color of the carpet. A little oil, warmed and rubbed evenly into new wood, will deepen it to a mellow tone and emphasize the grain; while beeswax and turpentine will keep it beautiful. It may mean a little trouble, but the anomaly of Persian rugs on a dull stained floor should not be suffered for a moment, and no fine carpet should be mocked at by a dingy "surround". The cork carpet looks best in a natural brown shade, and this, too, should be kept brightly polished.

THE deep rich tones of old mahogany are due to the wood and are highly desirable if you can avoid the crude reddish color found in much modern mahogany work. This is largely due to French polishing; and the unpleasant yellow tinge of Victorian oak is owing to the same method. Walnut wood is always of the soft "nut" brown shades, and is never tinged with the ugly red and yellow. New oak is now sometimes left in its natural color, neither treated nor polished in any way, and, as the certain rawness that is inevitable wears off with time, the tone imperceptibly deepens. These slow processes can be hastened; parquet blocks, for example, can be darkened by oiling first and then polishing, or the oil may be omitted and the wood rubbed with ammonia; this gives the grayish tinge, and corrects the newness.

When brown paint is used for a wall treatment the risk of a dull and monotonous effect must be faced and eluded. An uncompromising flat brown, say, for paneled walls, is a doubtful experiment, and should be modified by scumbling, glazing, and stippling, and so on. A charming rosy brown is evolved by first painting the walls a lightish green and, when dry, stippling with light red. This may be elaborated by a silver line on the moldings in connection with an apricot colored ceiling.

Rooms painted in the manner of tortoiseshell are interesting and distinctive, and the color scheme is a beautiful range of browns. The painting must be done with vigor and "go" if it is to look well, and follow the tortoiseshell pattern closely.



Gillies

A LITTLE PORTFOLIO OF GOOD INTERIORS

The part that architecture plays in the creation of a room may be considered from the point of the details, beautiful in themselves, or as a background which establishes the use, period, or character of a room, the composition being completed by the furniture. In the Little Portfolio this month these two aspects are presented. The illustrations show work by H. T. Lindeberg, architect. This breakfast room, for example, finds its architectural character in its shape, which is oval. The walls are painted warm gray. A black and gold marble mantel, gilt fixtures, black terrazo floor and black and green furniture are some of its features. It is in the home of Clyde Carr, Lake Forest, Ill.



Gillies

The dining room in the Clyde Carr residence at Lake Forest, Ill., is Tudor in character, this feeling being given by the oak paneling, which forms the background of the room, the hand-finished plaster ceiling in a traditional molded design, the crewel work hangings which are of the period, and the larger pieces of Tudor furniture. Such a room is commendable for its proportions and for the restraint with which the decorations are handled



Gillies

It is often possible for the architectural beauty of a room to culminate in one detail. Thus, in the breakfast room of the home of Horace Havemeyer, at Islip, L. I., the walls of rough molded plaster are kept as a subdued background for the fireplace mantel. This mantel is made of black slate. Its decorative panel is carved with Chinese figures in low relief. A simple fluted design has been used for the fireback



Gillies

The hallway in the home of Clyde Carr is of ample proportions that afford space for broad stairs of pleasantly sweeping lines. The balustrade is of slim wrought iron surmounted by a wooden rail. The paneled wainscot and other woodwork are painted a soft green, harmonizing with the light green tones of the mural decorations by William Mackay. The table to the right is of black lacquer; behind it stands a black Chinese screen



Quite a different hallway is found in the home of Paul Moore, at Convent, N. J. By building a circular vestibule, entrance is effected to two cloak rooms on the right and left. Thence one goes on into the main hall. The stairs are on one side. This vestibule provides the floor for a wide landing which affords the desirable setting for the large window above



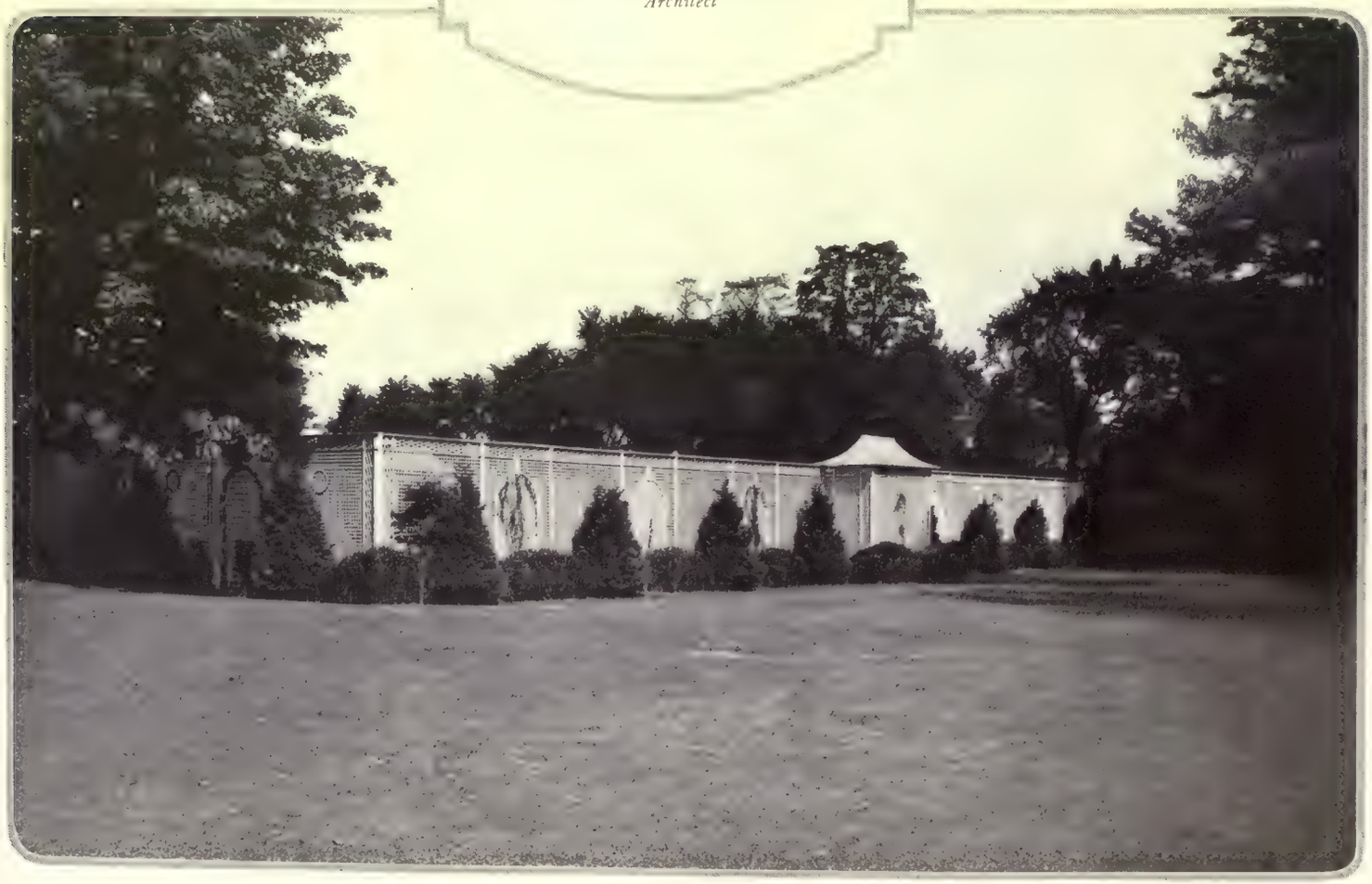
Gillies

The tennis court on the country place of R. A. Rowland at Rye, N. Y., is enclosed with decorative lattice set in panels and painted white and green

AN ENCLOSED TENNIS COURT

DWIGHT JAMES BAUM
Architect

An evergreen planting faces down the exterior of the court. The long wall is pleasantly broken by the recessed pavilion with a pagoda roof



HOW TO ALTER THE COLOR OF FLOORS

It is Possible to Transform the Appearance of a Room Merely by Giving Proper Attention to its Floor Space

ATTENTION to the floors, in a decorative sense, usually stops short with the rugs and carpets. While these are the subject of profoundest thought, the boards and parquet are often accepted just as they are, as a matter of course. The stained floor gets a fresh coat of stain, though we deprecate the process; the polished boards are kept polished whether they accord in tone and color and style with the rest of the room or not. Yet the floor can be altered with less trouble and cost than, say, the painted woodwork, and the difference to the room is no less refreshing.

The commonest and almost the worst of floors are those which have received coat after coat of varnish stain and lost in the process that transparency which is the essential quality and beauty of a stain. A floor of this description spoils any room and should not be endured.

Of the various ways in which old stain can be removed there is none better than a strong solution of soda in boiling water. This may be brushed on, left a few moments, and wiped off as the old stain rises and dissolves. Plenty of rags are needed and a bowl into which the old stain may be squeezed, for it must not be allowed to dry back into the boards. The edge next the skirting needs especial care, because there the stain is hardest and thickest. If one treatment with the hot soda water is not sufficient, it must be continued until the grain of the wood shows clear, and the boards are of an even brownish tone. On no account should this be stained brown again; when it is perfectly dry it must be waxed and the color can be mellowed or deepened to the soft look of old oak by mixing a little raw umber with the wax and scrubbing it well into the wood. This first polishing, after the old varnish stain has been removed, takes time and energy, but the resultant floor is well worth the trouble; it is permanent and only needs the usual polishing to keep it in nice condition. If something entirely different from the "natural" brown is wanted, the floor may be ebonized or it may be colored a dark green, after the old stain has been cleared off in the manner described.

SOME of the receipts for ebonizing are too elaborate for a floor treatment, but it can be done quite satisfactorily by means of an aniline black dye, or ivory black in powder form, mixed with size and water and applied to the floor in repeated coats till the proper depth of black is achieved, and then polished in the usual way. As for the green, it will be of an olive or some soft neutral shade, no matter what dye is used on this floor, deeply ingrained with brown as it is. Aniline green, which is one of the strongest of staining colors, will give merely an approximate to that soft shade which is described as fumed oak.

If a clear stained floor or surround is to replace one that has been painted in a solid color—chocolate or some dull heavy shade—the process is more troublesome and less sure of success. A paint remover is necessary, or a solution of oxalic acid in water, and these are unpleasant to handle and liable to burn or bleach the wood unless washed off and treated with vinegar to neutralize the acid. Planing is more satisfactory in the end, but as all floors cannot be safely planed, and as the process is a troublesome one in any case, a better plan is to have the floor re-painted. This really is the best way to alter the color of our old floors.

There is no need to remove the old paint before re-painting, but it is necessary to scrub the floor very drastically with hot strong soda water in order to remove every trace of wax and of dirt. It should then be rubbed down with pumice stone (though this may be omitted), but a final wiping with warm clean water is essential to get rid of any remaining hint of the soda, before re-painting is begun.

All painted floors need three coats at least, with ample time for drying between each. The time cannot be specified; it depends on the weather and the paint; some paints dry quicker than others. A hint of stickiness is a sign that the floor is not sufficiently hard for a fresh coat of the paint.

The final coat of varnish should be given on a bright day, and dust excluded, as far as possible, during the whole process. Carried out on these lines, the painted floor has remarkable durability, and it can safely be used without a carpet at all. In this case a border, varying in width according to the proportions of the room, can be added in a contrasting color. For example the floor might be painted smoke grey and a border done in ivory white, to match the skirting and the rest of the woodwork. This would make a nice change in a bedroom, where an old carpet has been discarded, with here and there a few white washable rugs. Or let us suppose that the room is to have a new carpet of soft blues and yellows and creams, and that the existing surround is of thick and dingy brown paint. Here the re-painting done in pale yellow or old gold would just make all the difference in the room, and serve to emphasize the tone and beauty of the new carpet.

A floor that has been painted black looks quite unlike the floor that has been ebonized or stained black, as has already been described. There is a depth in paint, a greater intensity of black than is compatible with the transparent stain. Both are charming, each in its own way. Whether the black is used as an all-over foundation for rugs, or merely as a surrounding for carpet or felt, the black floor is, in nine cases out of a dozen, a good and safe choice.

There is no point in the usual choice of brown or neutral shades for floor painting; once a floor has been painted, its resemblance to wood is at an end, and, ethically speaking, vermilion or blue are as "natural" on the ground as they are on the panels. There is more show of reason in the matter of a bright colored stain; the idea of the natural grain and figure of wood in cerise or violet is, perhaps, a little startling to conventional views. That light color stains are not much used is probably due partly to this idea, and to the dread of an odd or freakish effect. An unnecessary dread, for the natural color of the wood prevents a stain from ever looking as vivid as paint, and as a matter of fact, charming and delicately fine effects can be obtained in this way. The real difficulty lies in the fact that we rarely get a new floor to work on, and new—that is to say untreated—boards are here a *sine qua non.* In the nursery or playroom carpets are unusual, and we will suppose that an old oilcloth has been taken up and a good floor with nice even boards is revealed. Here a bright golden yellow stain would look well and give a sunny appearance.

A WATER stain is the easiest to apply, and the yellows that are soluble in water, and therefore suitable, are gamboge and yellow lake. The colors are bought in powder form, and size is added to the water in the proportion of about one pound of size to half a gallon of water—but exact quantities do not matter so long as the color is fixed and does not come off when the stain is dry. Boiling water is used for mixing, and the stain, still quite hot, should be laid on in flowing coats with a big soft brush, and sometimes before it is dry the work is wiped over with soft cloths to give a smooth even quality and to prevent hard edges. It dries quickly, and it is better to deepen or strengthen the color by successive washes rather than to attempt the full color in one application. To some extent the color of these new stained floors can be altered; yellow, for instance, makes a splendid foundation for a dark blue stain, and a thin wash of aniline green gives a brilliant effect. Rose color or violet, however, would never come true over yellow, since the stains are quite permanent. Most aniline dyes are suitable for the purpose; they can be had in bright colors for water or oil staining. In some, green especially, a very few grains have enormous

(*Continued on page* 80)



(Left) A maple treated late in 1920 started healing growth immediately



A tree wrongly braced with iron was injured and broke its girdle



Fine healing over filling promises new life to this tree



An old tree, carelessly patched, gradually began to lose its cement filling and to decay



The old patch removed, the cavity was cleansed, sterilized and braced ready to receive the new filling



The filling in place. This is in sections, allowing the tree to sway without breaking the cement



A frost crack such as this can never heal without help



Fungous growth started in a sterilized but unfilled cavity



Rounded top cavities rarely heal without rapid growth



The story of this elm is characteristic of many large old trees. The inroads of wind, rain and ice, followed by insects and fungous diseases, threatened its life. To save it the decay was removed, the trunk braced and the cavity filled to prevent a recurrence of its weakness. Illustrations by courtesy of the Davey Tree Expert Co.

OPERATING ON TREES

The Ills and Injuries Made by Pests, the Elements and Man Often Require Drastic Surgery

JOHN DAVEY

ONE of the principal, but not necessarily the most important, operations in the care of trees is the treatment of cavities in their roots, stems and branches in a manner much like that which a dentist employs in taking care of a cavity in a tooth. It is possibly this phase of the treatment that gets the most abuse, and about which the tree owners desire and need the most information.

Cavities develop indirectly, because of wounds in the protective bark-covering of the tree. The insect pests and fungous diseases find these wounds and immediately start destruction. It may be six months or even a period of a year or more before the cavity is well started, but it always comes. And, because of the nature of a tree's growth, a cavity once started cannot be healed without the assistance of skilled human hands. It may become covered over on the outside but it never heals, and most of us know what happens to ourselves when the skin heals over a wound before the infection has been removed from beneath

The causes of wounds on trees are almost infinite, so numerous in fact that only a few of the more important ones can be mentioned in this brief article. One of the most serious is the many storms which sweep over the country. Those of last November in New England, of March in Wisconsin and Michigan and of June in New York are so well remembered that little more need be said. Branches are torn from the trunks, and sometimes the roots even are torn asunder and the giants are hurled to the ground. Lightning, too, does its damage in many ways.

Many of the insects which cause so much havoc after the wounds are made have also the facilities for making their own wounds. These cannot be better illustrated than by the various borers, especially those which are killing our hickories and white birches throughout the county.

Last, but far from least, is man's own carelessness and ignorance. Lawn mowers, automobiles, wagons and many other man-controlled machines take their yearly toll of trees because of the wounds which they have made in years gone by. But all of these together do not take any greater toll than does pruning which is done improperly. Almost fifty per cent of the cavities in trees result from improper pruning. Branches are cut off too far from the parent stem, leaving a stub which absolutely cannot heal; or they may be cut too close, leaving a larger wound than necessary, which will certainly decay before it can possibly be covered by the new growth.

Still other trees are structurally weak and split almost from their own weight. These are known as crotched trees; and with them we are becoming more familiar every day. Water freezing in the crotch during the winter exerts a tremendous pressure which ruptures some of the fibers. A yearly repetition of this soon produces a cavity that, without skilled treatment, means destruction.

Several times skilled treatment has been mentioned and now let us consider what constitutes skilled treatment. Probably all of my readers have had dental work done, and it may be just possible that some of them have had cavities filled when a small bit of decay had escaped the dentist's eye. What followed was a sad experience. In a

(*Continued on page* 86)

COMING *on* BOOKS UNEXPECTEDLY

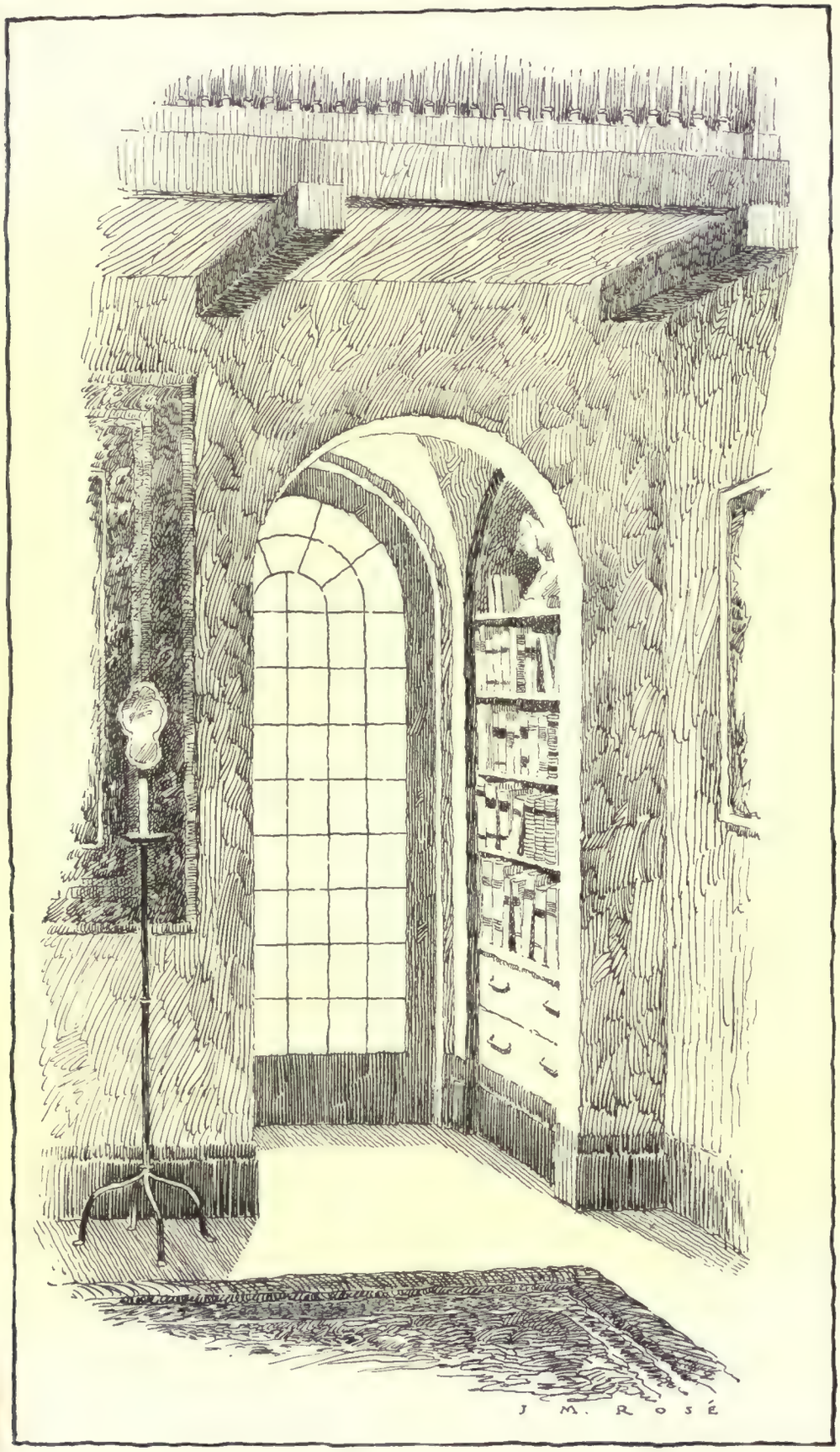
MONTROSE J. MOSES

THE five foot book-shelf has set me thinking. Strange how the mind can play fantastically with a suggestion; and from it there slowly evolves some new avenue of truth that beguiles you, and at the same time is useful. If it is possible for one to think of suitable poetry for porches, books for bedtime, wicked literature for wicker chairs and tables, tales for the tub, and so on, why do not books in general influence architecture more than they do?

An architect will spend hours studying the proper relation of a bay window to a group of trees nearby, but a window in relation to a special binding of Keats does not disturb him. A decorator will haunt the shops until certain upholstery pleases the senses, as a meerschaum coloring hits the fancy of a fastidious smoker. Of course the architect knows that a library is included in the specifications of every modern house; vistas of volumes are part of his decoration.

But books have a will of their own. They are like the mighty waters of a river that overflows into rivulets, estuaries, ponds, and so on. An architect never counts on the overflow of books. And there is where he is mistaken. The test of any good library is not alone that it is well stacked with stately editions and rich bindings of colored cloth and gold: it lies in the suitable, get-at-able, unexpected places—by window seats, at the top or bend of the stairs, even within reach of the telephone, where central's "Wait a minute, please" might be

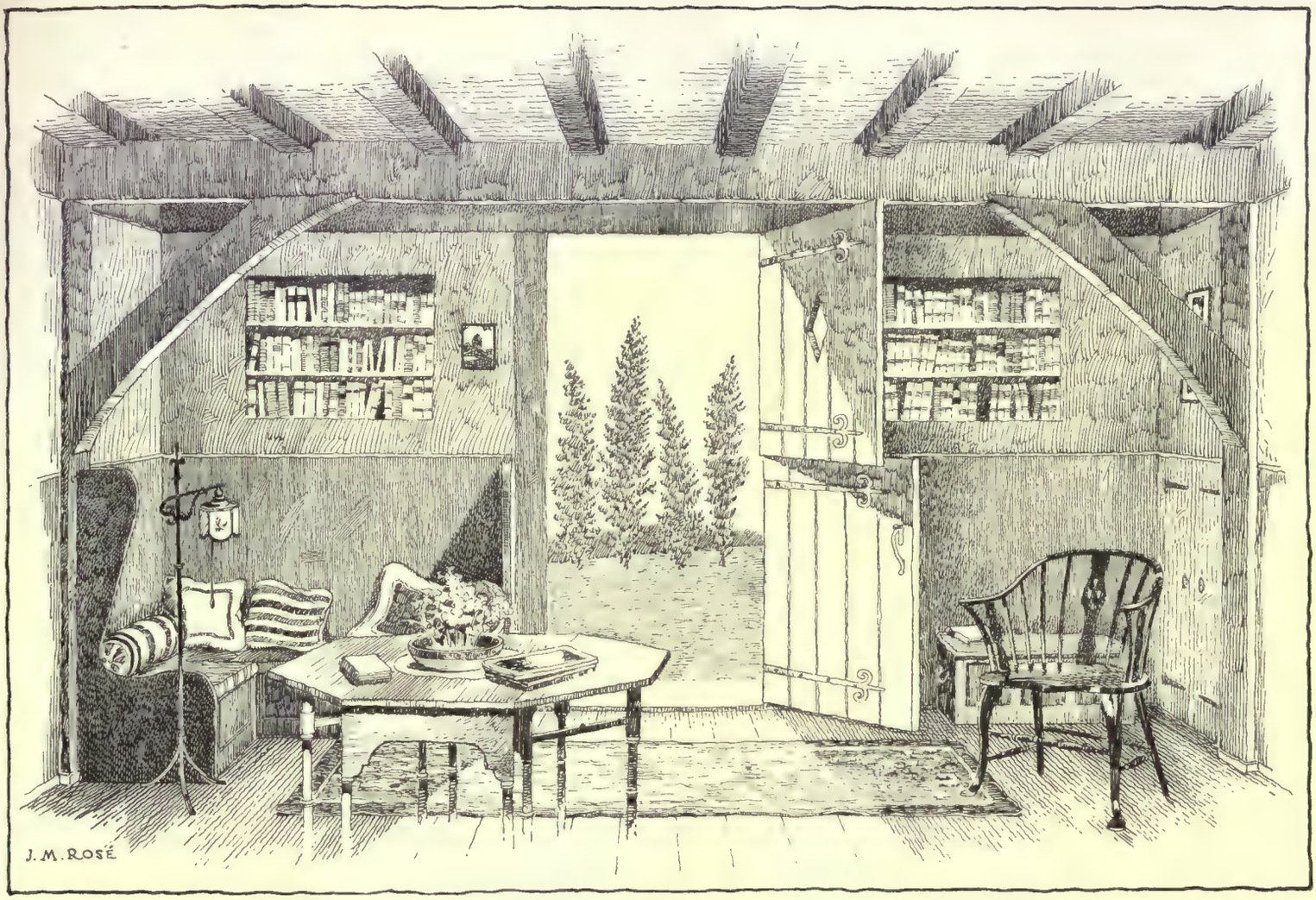
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Inside the door leading out to the garden one may come across a niche, filled with books above and drawers below. Here can be kept the kinds of books one reads out-of-doors —novels, and short stories and perhaps a gardening book or two. Sweaters for cool nights can be kept in the drawers



You can tell the sort of people who live in a house by the kinds of books they read, and the odd nooks and corners where you find them. In a cultured household you don't have to reach very far for a book. Convenient shelves can be built each side of a bay window seat



On each side of the Dutch door of this cottage living room are shelves set into the wall. If one wanted to make their discovery unexpected the shelves could be concealed with plain doors



The stairs offer several happy nooks for books. They can be placed on the side of the treads as here, or the treads may be extended in the rear, affording space for small volumes of uniform size



An old patio door of wooden spindles is painted soft verde green touched with gold. Byzantine columns and a wide overhang frame the composition picturesquely





Burled redwood planks, heavy Moorish nailheads and Spanish hinges, a massive lock and a wrought iron grill are all combined in this modern California doorway

Into this door of oak planks has been introduced an old Spanish circular observation wicket, with a huge knocker below. The gate comes from Cordova

DOORS OF OLD SPAIN IN MODERN CALIFORNIA



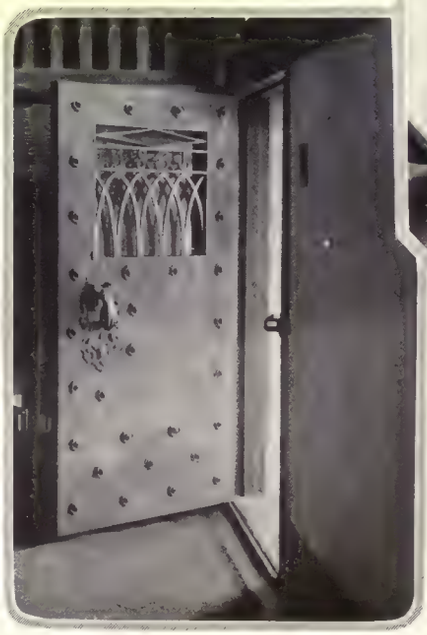
This old door, carved by Spanish craftsmen, is suitably fitted with old silver hardware and given a modern setting



As this door was brought practically complete from Spain, it required merely to be restored and set in place



From a door in the San Diego Mission was taken this pattern of flowing lines known as "The River of Life"



An old grill, antique nailheads and a pull in the form of a lady's hand are used in the creation of this door

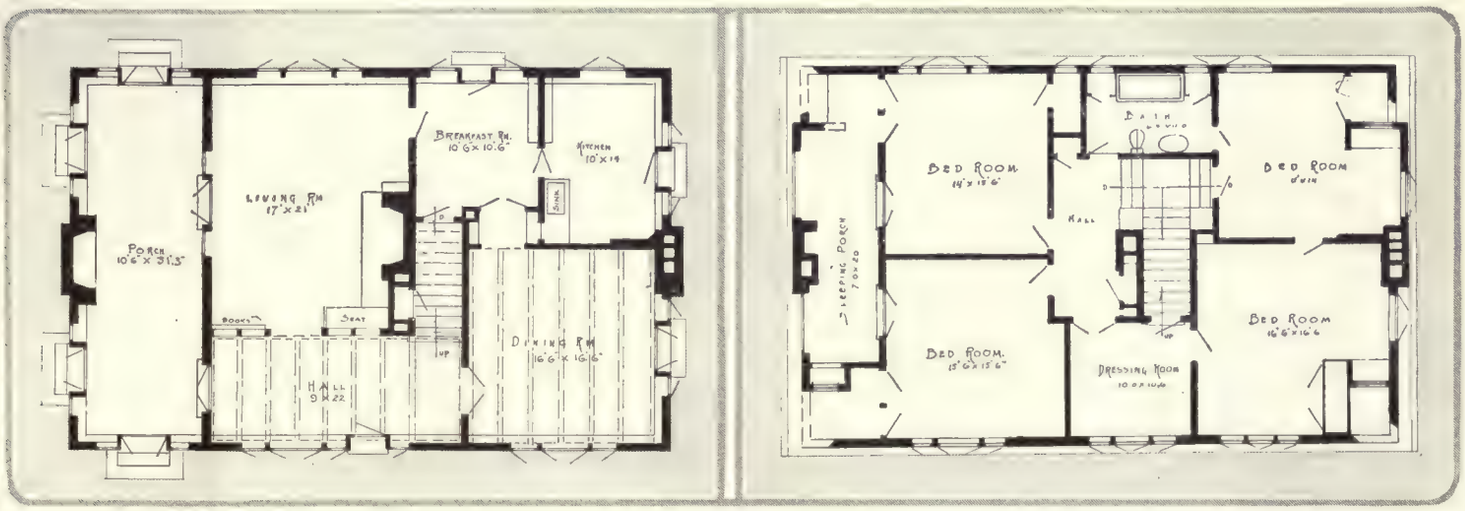


This month the Group of Houses is composed of four selections from the Country Club District of Kansas City. The variation in both architecture and size is representative of that remarkable suburban development. One of the attractive houses possessed of distinctive architecture is the residence of William R. Jacques. It is of English cottage design, executed in rich cream stucco, dark brown trim and a shingle roof laid with rounded corners to simulate thatch. The planting of hollyhocks along the front terrace is particularly effective. Root & Siemens, architects

A GROUP OF FOUR HOUSES

An irregular arrangement of the rooms on the first floor provides for a narrow entrance hall with a large living room behind, and the dining room, breakfast room and kitchen in a unit. The stairs are not featured. A house-depth porch adds to the size of the living room

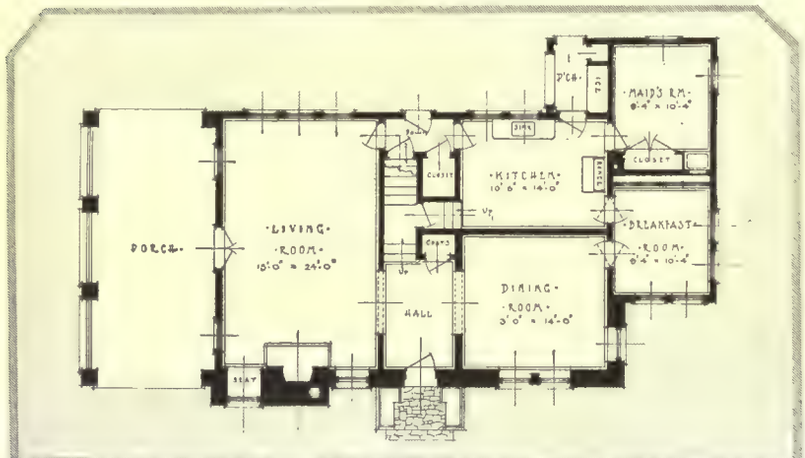
The chambers are arranged around a central hall. In the rear is a bath and in front a dressing room. Two of the bedrooms open on a sleeping porch. Space under the eaves is utilized for closets. Casement windows in each room afford plenty of light and ventilation

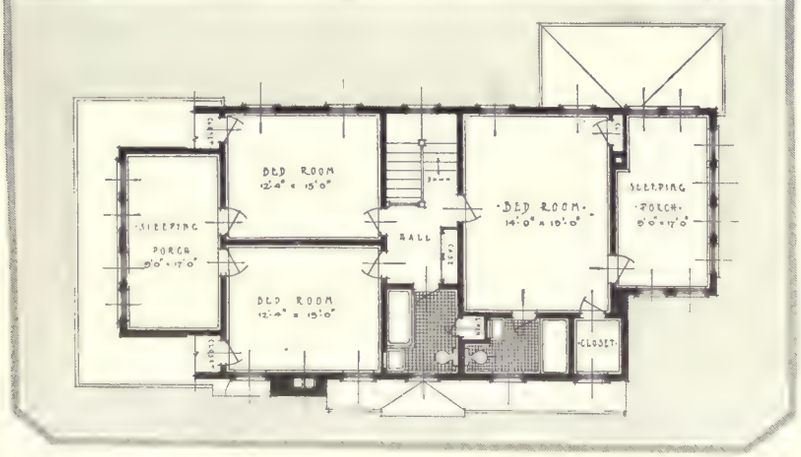




The problem of adapting a simple and economical plan to a sloping site is solved in the home of Harry A. Burke. The house is executed in shingles with white trim. Courtlandt Van Brunt, architect

(Below) The architect has saved floor space in the central hall by enclosing the main stairs, a lower landing providing access to the kitchen, thus dispensing with a separate service stairway



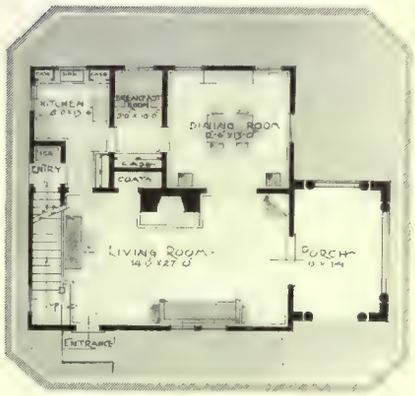




A two-car garage is located under the north service wing, the garage doors being attractively screened by shrubbery

The space gained by eliminating the service stairs makes possible three large bedrooms on the second floor

The openness of the first floor plan is a feature, the stairs being placed out of the way on one side. Kitchen, breakfast and dining rooms are conveniently located





Italian details have been pleasantly adapted to this small house design. It is built of white stucco, with cream trim, vivid green shutters and a soft green shingle roof. Edward W. Tanner, architect

By holding the hall down to a minimum the architect has been able to find three bedrooms, a bath and two sleeping porches, with plenty of closet room besides





An effective method of treating the end of a block is to connect houses of like architectural style with an arched wall or trellis, thus screening the rear of other houses

A single driveway affords entrance to both houses. Each has in addition its footpath. The first floor is compactly arranged with the space necessary for a small family

Although not quite twins, these two houses have approximately the same second floor arrangement, including the sleeping porch, apparently sine qua non in Kansas City





Gillies

A fine study in proportion is this Adirondack cottage, at Paul Smith's, N. Y., with its massive stone corner chimney. W. G. Massarene, architect



Tall evergreens planted against a white brick chimney make a distinctive architectural feature of the home of C. C. Rumsey, Roslyn, L. I.



Picturesque detail of Tudor chimney stacks closely related to the sumptuous modern house, designed by Walker & Gillette for Thomas Lamont, New York

(Below) A stone chimney with delicate Gothic ornament here appears intimately related to the brick Elizabethan chimney stack. W. F. Dominick, architect







A splendid stone gable, ending in twin chimneys reveals Sir Edwin Lutyen's perfect handling of materials in this fine example of English country house architecture

This white plaster chimney with its wrought iron staple adds dignity to the simple classic dwelling designed by C. A. Patterson, and is located at Larchmont, N. Y.

IF YOU ARE GOING TO BUILD

Look to the Skyline of Your House and the Part the Chimneys Will Play in Its Picturesque Dignity

MARY FANTON ROBERTS

YOU may not make your roof into a flower garden, as Time has done for some of the lovely old continental houses; but you can, if you are going to build, study the details of roof-making so that from form, line and color all possible beauty is obtained. There is no greater mistake in architectural detail than a misfit chimney and stack, and no greater charm than, added to graceful roof lines and window grouping, a chimney stack and pot in harmony with the type and period of your house.

What an entrancing spectacle is an old house in Strassbourg with a tall wide stone chimney stack, opening at the sides for the smoke and capped with stone—and there on the little chimney roof, resting season after season, a beautifully fashioned Alsatian stork's nest. But can you imagine that fascinating chimney, weather worn, roughly outlined, on a modern neat white Colonial house, with its fresh, red shingle roof! The Colonial house must have, to realize its own perfection, the square strong chimney stack of brick or stone. And where the side walls are white, painting the stack white also is one of the new-old effective fashions. On the other hand, the white painted stone stack would be frightfully misplaced on a little dark California bungalow or on a flat-roofed, dignified Italian villa.

One cannot picture a stately Tudor house with the low battlemented chimneys of an old Castilian palace. The definitely correct detail for an Elizabethan house is the twisted or decorated chimney stack, used either singly or in group. These tall slender brick stacks may be decorated with fleur de lis patterns, inherent in the brick structure, or with a family coat-of-arms beautifully set in brick. And the slender stacks, topped by decorative chimney pots, lift the whole structure with a Gothic upward swing.

Only a shade less ornamental are the old round stone chimney stacks of Normandy, having the quality and style of battlemented turrets, sometimes climbing high up into slender pinnacles, like the famous chimneys at Bayeux. The round chimneys also prevailed centuries back in old Spanish towns, running like pilasters up the outside wall and sometimes ending half way to the roof in quiet bulging pots like the chimneys on that picturesque group of old buildings resting on the river bank at Orehuela.



Hewitt

Circular Tudor chimney stacks that embellished some of the finest old 17th Century English houses are equally appropriate to the type of architecture embracing half-timber construction combined with stone, as employed by Walker & Gillette in W. R. Coe's Long Island residence

Except for our modernized Tudor houses, the round chimney stack has very little place in American architecture. Our love of luxurious comfort, which rests more or less on a perfect system of heating, reduces our chimney, stack and pot to a utilitarian detail closely associated with heaters, furnaces and pipes. Happily we can still claim beauty for the outside chimney whether of brick, stone or cement. It continues to rest with gracious charm on our outside walls where it is made an ornamental architectural detail, in time half hidden under drooping vines, the home of birds' nests from season to season.

But the chimney stack itself is made first and always to carry the flue or flues so that the utmost benefit accrues from it to the heating system, and the chimney pot, which has been such an ornamental feature for centuries in Europe, is mainly a practical detail which encourages the smoke to leave the chimney and vanish away in the wind. We expect our chimneys to perform their duty in a righteous Puritan fashion, doing yeoman service for the comfort of the household. Occasionally, they are merely projections up from the outside chimney, capping its fine form at each end of the house, or they may be of brick, square, a few feet high, like little towers on the top of a hipped or gambrel roof, with a row of terra cotta pots in good proportion to control the smoke.

In the English cottage type of house, a strong brick chimney just where the body of the house meets the ell gives a further lift to the chimney and binds together the two roof lines. A chimney especially suited to the real California bungalow is roofed over with Spanish tile and has somewhat the effect of a Mission bell tower, tall, of plaster, with a series of arched openings; it might easily send out a call for prayer. It is the ideal bungalow chimney stack, lifting the entire architectural form to a dignity and grace often impossible with ordinary bungalow construction.

A fine chimney detail for a little cement cottage with low sweeping roof line is to have the stack start from the first story, half way up the roof slope; square, of good proportion and not very wide, it should extend up well above the ridge. The treatment of a chimney stack so that it will be in harmony with other roof details, as for instance with Mansard windows, is well worth care-

(*Continued on page* 78)

EQUIPPING *the* MODERN KITCHEN

Examples of Recent Work in New York and Boston Residences



Hewitt

The modern kitchen has become a gastronomic laboratory. It is equipped with all manner of machines which lighten labor and assure speed, ease and cleanliness in the preparation of meals. This equipment is so arranged that only the necessary steps have to be taken, and so finished that only the minimum of labor is required to keep the kitchen clean. In some large houses the main kitchen is augmented by a smaller complete kitchen upstairs. In the New York home of William Ziegler, Jr., the diet kitchen shown here is on the fourth floor



Gillies

Equally important in the management of a house is the well-equipped butler's pantry. Here the china is kept in cupboards set above a wide counter. It should contain a sink for washing dishes and glassware, which can be immediately put away without having to be carried to the kitchen. An electric plate warmer and tray rack are additional helps. This pantry is in the New York home of Dr. Samuel Milbank. Edward M. Wheeler, architect



Northend

In the service department of a well-managed house of size the labor is distributed—the meals are prepared in the kitchen and in the kitchen only those utensils used in the preparation of meals are washed; the butler's pantry houses the china, silver and linen and in there the after-meal washing of dishes and clearing away is done. This pantry, in a Boston home, was designed by Butler & Corse, architects

The GASTRONOMIC LABORATORY

Assures Dispatch and Cleanliness in the Preparation of Meals



Northend

The equipment in this modern kitchen is well arranged for the maximum of service with few servants. It consists of a soapstone sink above which supplies and china for the servants are kept in a cupboard; the electric stove with two ovens is below the skylight, assuring ventilation of cooking odors; substantial work table, incinerator for garbage, set tub for the washing of tea towels, etc., and a gateleg table for servants' meals. A pot rack is arranged above the work table. Butler & Corse were the architects



Hewitt

In the New York home of William Ziegler, Jr., the main kitchen is complete and up-to-date. The walls are of white tile and the cabinets set flush with the walls. Blue and white linoleum covers the floor. All the cupboards and cabinets are of steel enameled in white. The large door in the lower cabinet to the right conceals a flour barrel set on a sliding truck. Bins for coffee, sugar, etc., and shelves for dishes are equally convenient



Hewitt

Another view of the Ziegler kitchen shows the built-in refrigerators. In close proximity to the electric stove is the steel table with rack for pots and an electric plate warmer. An incinerator consumes the garbage. The opening in the wall behind the refrigerator goes through to the pantry. It contains a revolving drum on which are placed the dishes. Photographs by courtesy of Janes & Kirtland. Sterner & Wolfe, architects

AUGUST EMPHASIZES COOL SHOWER BATHS

But the Wise Builder Will Consider All the Types and Accessories Before Installing this Luxury in the House

ETHEL R. PEYSER

IF we had to bring Freud into it we would say that the shower bath is masculine and the tub bath feminine! Yet today there is such a mix up on these sex matters that even the shower bath is becoming quite feminine, along with bobbed hair and nearly shaven pates!

There is not the slightest doubt that men feel distinctly cheated if the shower isn't omnipresent in the bathroom and very often, in the past at least, women wished the shower bath somewhere else! The reason for this was:

1. The shower bath was unprotected and the whole bathroom frequently under water.
2. The floor and curb of the shower was so badly made that floods occured in adjoining parts of the building.

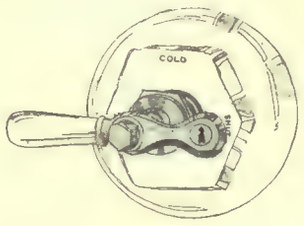
Now the shower bath can be made the most convenient thing in the home—

1. If it is built correctly.
2. If it is placed properly.
3. If the water power is sufficient.



Hewitt

Above the glass door to this built-in shower an open space is left for the escape of steam



Part of the necessary equipment is an adequate mixer which regulates the shower's temperature. Courtesy of the Speakman Co.

As to the sanitary code, it is no concern of this article; what we are concerned with is that the firm which installs the shower bath cabinet knows how. There must be a certain pitch to the floor (or receptor) to prevent backing up of water. There should be a lead pan built in under the receptor about 8″ high as to its sides. This prevents any possible seeping of waters through tiling cement. The curb must be high enough and slanted inward so that the water cannot enter the bathroom from the shower, and if there is a door to the cabinet this must be so made that if it opens into a room there is no cartage of water. This is accomplished by a "weep" strip on the edge of the down side and bottom.

However, we suggest a curtain and no door. The opening need be but 20″, and if your curb, floor and shower head are correct, the curtain is ample protection. Doors of tile, plate glass, etc., are handsome, but need constant cleaning.

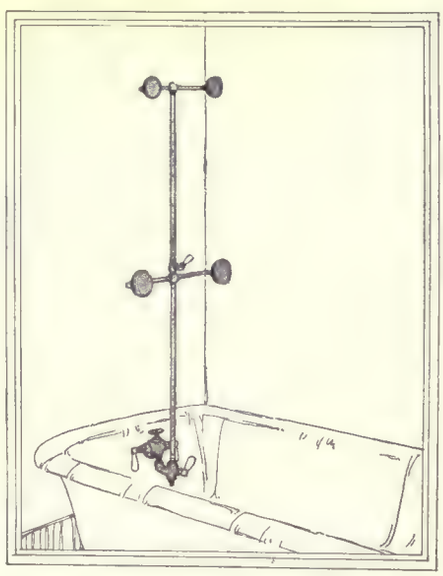
When ordering doors always state if the door is to be hinged at right or left hand jamb. It should be grilled to allow steam to escape.

The bathroom with a separate cabinet for the shower is here the subject of discussion. These cabinets are made in tile, marble, iron, vitreous enamel and plate glass. They contain the shower head, side shower heads, pipes, faucets, soap cup, test nozzles, valves, mixers, thermometers, and light, which must be in ceiling and as waterproof as possible.

Shower baths can be as luxurious as the bathroom in which they are installed. For example, where the bathroom is furnished with silver or gold hardware and decorations the shower can be of the same metal. It is the wisest thing (barring gold, which few can afford) to have porcelain or enamel fixtures. These are easy to wash and keep clean. Where there are many bathrooms in the home, the care of them is burdensome and the easier the bathroom is to clean, the more the servant problem is simplified. Pomp and show in the bathroom today are not considered good taste. Though we know of gold, crystal, carven, Cellini-like bathrooms, we believe that simplicity is not only wiser but more sanitary.

One manufacturer makes a metallic shower bath casing, welded and firm, which can be built in any bathroom and finished to match. This comes in curved and square styles, and in various sizes, 33″ x 42″ x 6′ 6″ high—the circular one 42″ diameter and 6′ 6″ high. These are light in weight and therefore can be placed in inexpensive buildings.

The next style of shower is the uncabineted, the ones that have the shower head over the bathtub. These are often very splashy—but a good sheet affords adequate protection. There are also plate-glass folding leaves to be had, which can be flattened



It is possible to install this shower after the bath is in place. The water is driven directly against the body, in contrast with the overhead type. Courtesy the Curtainless Shower Co.

against the wall when the shower is not in use. This obviates a cabinet, a recessed closet or a partition in the bathroom.

For those who want every known convenience, there are on the market anti-scalding devices which make the water mixing device pretty sure, regardless of water pressure. In this thermostat the temperature and volume of water are automatically controlled. Some are built in, attached to the outside of the wall, others to the inside. A test nozzle is often used with the shower to try a spout of water on the hand or leg before involving the whole body in an undesirable temperature. A thermometer which tells the story can be installed, but is not necessary.

Some houses have metal lined closets for the shower equipment. These are entirely divorced from the regular bathroom, thus increasing the bathing opportunity in the house, and there is no danger of flooding if the floors and curbs are correctly built.

Country clubs find these well-placed locker baths most practicable, and industrial buildings too, have them, together with rows of showers in one long room, unmarred by partitions or sheets.

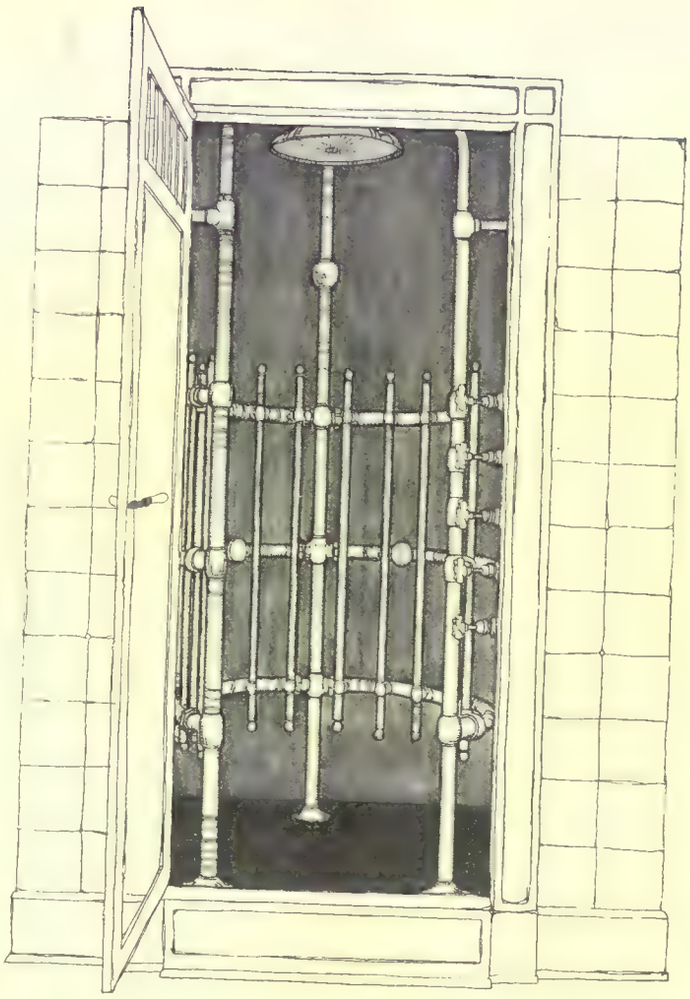
Unless there is sufficient water power, no matter how good the equipment, the shower will be a failure. To obtain what is called a rose spray water, there should be at least 35 lbs. pressure, with pipes amply large. In the needle bath there should be at least 20 lbs. pressure, again with amply large pipes.

There is no doubt that the thermostatic control wherever applied has added to ease and comfort, and in no place has it found a more hospitable welcome than with the shower bath.

There are now on the market as many devices as there are manufacturers of heat control, water mixers, testers and the like, which are supposed to do away with unnecessary burns, chills and waste of water while jockeying it to get the correct temperature.

The mixers are valves which mix the cold and hot water immediately so that you have the proper temperature without guess

(*Continued on page* 96)

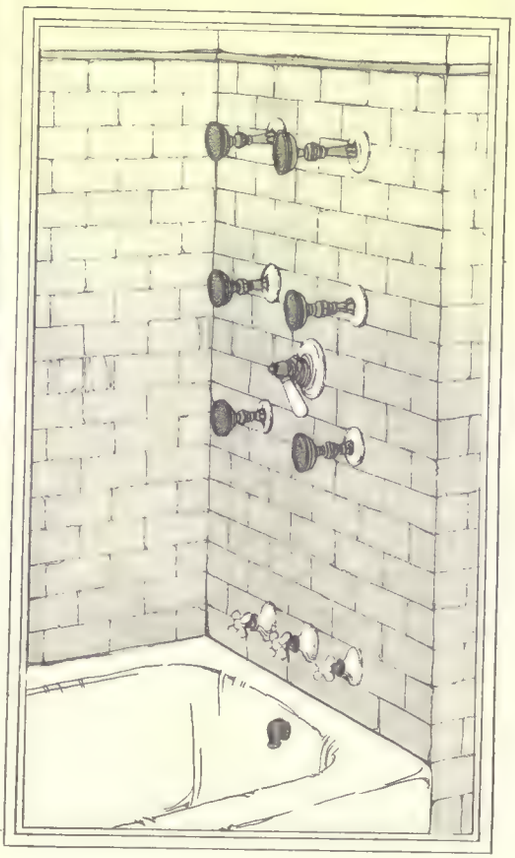


The complete types of showers provide for both overhead and needle sprays, the latter delivered from side pipes. Such a shower is housed in a separate compartment. Courtesy of the Crane Co.



Hewitt

The simplest form of permanent shower is an overhead spray placed above a built-in tub. Curtains afford sufficient protection against splashing water



The advantages of the direct spray system is that the hair does not get wet and curtains and protecting walls are not required to prevent splash. Courtesy of the Curtainless Shower Co.



Because it gives a minimum of brass to clean, the old style rib type of needle, shown here, is being superseded by the simpler rose spray needle. Courtesy of J. L. Mott Iron Works



Van Anda

This bay window completes the composition of the entrance façade. Hering & Fitch, architects



Henly

In the residence of C. A. Belin, Scranton, Pa., a bay window serves as an effective connection between the two wings of the house, connecting the two eaves of unequal levels. Paul Belin, architect

FIVE DECORATIVE BAY WINDOWS



A variation of the bay window in a house at Spuyten Duyvil, N. Y., designed by Julius Gregory

Another entrance enriched by a bay window, finished in Tudor style. Hering & Fitch, architects



(Right) An English half-timber house of the 16th Century, with a variety of bay windows



Gillies

In the New York City home of Dr. Harold R. Mixsell, of which the front façade is shown on page 37, the Italian spirit is carried on indoors. Living room walls are rough plaster glazed in tones of blues and browns and the fireplace is of Caen stone. Casement windows lead to the circular balconies

THE ITALIAN SPIRIT IN A REMODELED CITY HOUSE

FRANK J. FORSTER, *Architect*



The plaster used in this house is put on by hand, giving the walls a rough surface, which is desirable for an Italian house



The reception hall has an interesting floor of red and brown tiles, blue and brown rough walls with wrought iron and marble

A CITY GARDEN IN DENVER





In the Denver garden of J. J. Hall, a lot 200' x 125' has been cleverly handled to include a large irregular swimming pool. De Boer & Pesman, landscape architects

Near the house, seculsion for a formal rose garden was formed by a pergola in which are housed a small fountain and pool

Although the garden is only a year old it already is hedged in with shrubbery and colorful with wild flowers and roses



PYRETHRUMS FOR FORMAL AND INFORMAL GARDENS

The Pyrethrums in Both Single and Double Forms Make A Colorful Contribution at Peony-Time

JOHN L. REA

A PLANT altogether too seldom met with in our gardens, and one worthy a far wider recognition is the pyrethrum. One member of this great branch of the genus chrysanthemum, to which so many of the daisy-like flowers belong, the old Feverfuge, more commonly "Feverfew" now-a-days, has long been known to our American gardens and actually furnished our ancestors with the basic ingredient of the strong bitter tea they brewed for use in the treatment of fevers. Another near relative did yeoman service, along with the gay colored coleus and the other so-called foliage plants in those unregretted (Shall I say Victorian?) flower beds of not so long ago. With both of these we are all more or less familiar. The member of the family to which I more particularly wish to draw attention is the pyrethrum roseum of the botanists, a native of far Persia, which is apparently living down its somewhat unsavory historical connection and taking at last an honored place in our beds and borders. I say unsavory advisedly, for, if the truth must be told, it is this flower, dried and ground into a powder, which has long furnished the Persian insect powder of commerce. At present, however, a closely related species of Caucasian origin, because its flowers all open more nearly at the same time, is largely taking the place of its Persian cousin, a change for which I am not sorry, for while I recognize the usefulness of the flower in its commercial state yet, as it has become a great favorite of mine, I prefer that it forswear the old association.

The plant is by no means an absolute newcomer to the garden. As far as my own knowledge goes, however, it can hardly, in respect to American gardens at least, be called an old-fashioned flower. It was not at any rate, so far as I can discover, grown in the old gardens hereabouts. In Europe it has been a favorite for a longer time. One is likely to find with some surprise that the catalogues of the great seed and plant houses of England and the Continent carry long descriptive lists of named varieties of this flower. The beautiful colored illustrations which most of these foreign catalogues contain help to give an idea of the great variety of form and the wealth of color the hybridisers have succeeded in producing.

There are several reasons why we do not find more of these forms common to our

(*Continued on page* 80)



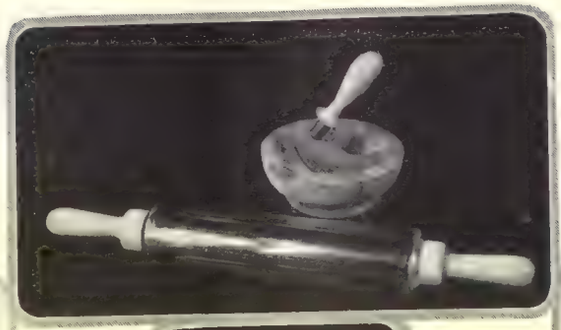
A vase of single and double pyrethrums makes an excellent house decoration. The flowers last long in water and keep their color



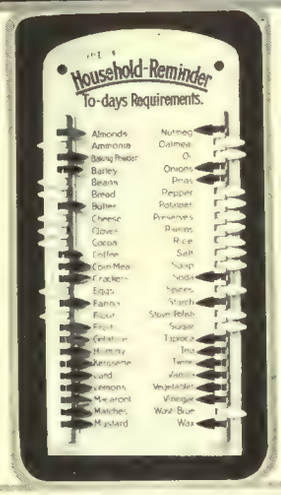
To be appreciated, pyrethrums or feverfews, should be massed against a background of green foliage, as in this grape arbor planting

SEEN *in the* SHOPS *for the* KITCHEN

A comfortable kitchen contains bowls of all sizes. Here is a small wooden one only 7" across for chopping nuts, $.98. Fragile, delicate pastry is made with a glass rolling pin containing ice, $.69

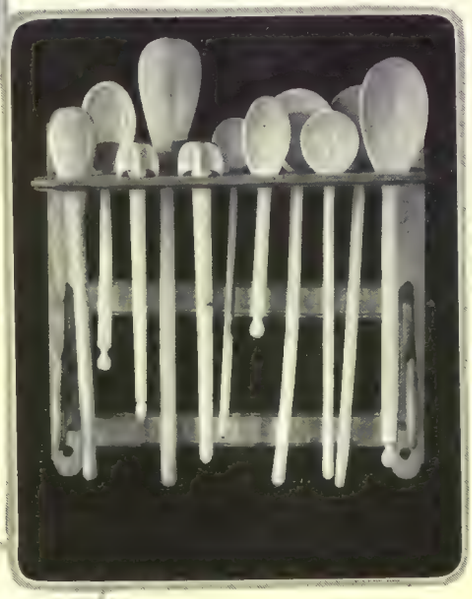


There will be no last minute worry if this white enameled tin reminder is hung in a prominent place in the kitchen. Little red pointers mark off the needs of the day, 14" high $.91





Things one uses constantly should be within easy reach. This set consisting of a potato masher, pancake turner, egg beater, cake spoon, can opener and measuring spoon comes complete with a rack, $1.64

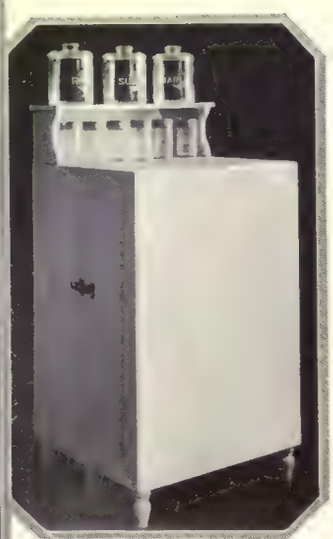


This rack should be hung very near the kitchen table as it holds nine wooden spoons of various sizes and two muddlers. The price complete is $5.10



A set of good steel knives belongs in every well-equipped kitchen. The ten piece set above includes two forks and two spatulas. Complete, $5.34 (At the top) Stainless steel fruit knife, $.67





Designed for the tiny kitchen of a bride, this trousseau kitchenette will be welcomed by every housewife forced to cook in a limited space. Closed it measures only 34" high x 22" wide x 21" deep. It is completely fitted, containing altogether 67 pieces, $60

All the articles on these pages may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City





A cereal set of vivid Czechoslovak earthen-ware, cream colored with a design in bright blue and black would be an addition to any kitchen. The set contains 15 pieces, $8.50



When planning the equipment of the kitchen be sure that it contains enough mixing bowls. Buff colored crockery with a design of old blue stripes makes the nest of six above. The largest measures 9½" across, the smallest 5". The set complete is $1.39





Decorative porcelain with a blue wild rose pattern. ½ doz. each of large plates, small plates, soup plates, saucers, cups and saucers; two platters, two vegetable dishes, one sauce boat, butter dish, sugar bowl, cream jug and cake plate, $24.75

This sturdy step ladder folded measures only 2½" x 7½" x 52". It may be hung on the inside of the door. Open it is 49" high permitting one to reach easily curtain rods and moldings. A hook beneath the upper step will hold a pail, $7.20



Time and labor saving devices will be welcomed eagerly by the busy cook. Reading from left to right above are a chocolate muddler of hard wood, $.50; *a parsley mincer,* $.50; *a combination aluminum basting spoon and fork,* $.15; *a plate scraper of hard wood,* $.45; *a new knife sharpener,* $1.90, *and a beater that prevents the cream from splashing,* $.85



As the season of jelly making approaches, the wise housewife sees to it that her equipment is as complete as possible. The jelly strainer above is $.63. *Small oval jelly glasses 2" high are* $.75 *a dozen, round slightly larger* $.63. *Regulation size with patent cover,* $.10 *each. Pint preserving jars,* $.19 *each; quart size,* $.21. *An oval aluminum ladle is* $.75. *The duplex fork is* $.38

August — THE GARDENER'S CALENDAR — Eighth Month



Japanese arrangement by Mrs. H. J. Fisher, Greenwich Garden Club

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north of south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.		1. Evergreens may be planted at this time. These are plants that need a great deal of water, so it is advisable when resetting them to saturate the soil thoroughly to restore and encourage activity of the roots.	2. Vegetables of the different forcing types may be started for greenhouse cultivation Tomatoes, cauliflower, lettuce, spinach, parsley, beans, Swiss chard and New Zealand spinach are vegetables of easy culture under glass.	3. If you have a greenhouse make up a compost heap of all plants. Use top soil with a good sod growth adding manure and bone meal and stacking it up at a convenient point so that the green material will decompose.	4. This is the time to build coldframes for the fall and winter. Brick or concrete is preferred but a substantial wooden frame will last some time. Next to the greenhouse the coldframe is the gardener's best friend.	5. Newly set out plants that are not growing satisfactorily can be stimulated into growth by application of nitrate of soda, sulphate of ammonia or other materials of this kind. After using these good results will be noticed.
6 Gather the onion crop now. When the tops have died down the onions should be pulled and left in the sun to dry; then the tops can be twisted off and the onions themselves stored in a dry cool place until ready for use.	7. Strawberry beds may be set out at this time, which will bear a full crop of fruit next year Make certain that both the perfect and imperfect types are planted This will assure proper fertilization of the flowers.	8. The cane fruits should be looked over at this time. Old shoots on the raspberries and blackberries should be cut out entirely as these do not bear again. Young shoots for next year should now be tied firmly in place.	9. If you want high-grade dahlia blooms it will be necessary to keep the plants properly disbudded. This means a constant and consistent pinching of the young growth in order to reduce the number of buds.	10. There is still time to sow some cool crops in the garden. Several sowings of peas should be made this month, also spinach, cress, radishes, lettuce, turnips, etc If the ground is dry, water well before sowing.	11. Biennials such as foxglove and cup-and-saucer, can be started from seed now. It is good practice to sow quantities of perennials now, carrying them over the winter in the coldframe and setting them out in early spring.	12. Neglected ground that is intended for cultivation next year should be broken up. The proper forking or plowing with the subsequent harrowing will remove large quantities of the troublesome rye and twitch grass.
13 This is the time that special attention should be given to cabbage and other green vegetables on account of the leaf-eating insects. The plants should be sprayed with arsenate of lead to destroy the insects.	14. Crops that remain in the ground, such as Swiss chard, parsnips, etc., should have a top dressing occasionally with a strong fertilizer to prevent them from becoming tough. Soluble fertilizers are more available.	15 Roses showing a substantial growth should be encouraged by top dressings of bone meal or any good fertilizing agent. Though it does not improve the quality of the fall flowers it gives the plant more vigor.	16. This is the time that cuttings should be taken of all the various bedding plants such as coleus, geraniums and alternantheras. These plants if carried in a cool greenhouse throughout the winter will make good stock plants	17. Bay trees, palms, hydrangeas and other plants customarily used for piazza decoration are usually infested with various aphids and other insects. It is advisable to use tobacco sprays regularly as a preventive of these pests.	18 New lawns can be seeded down now. Failure with lawns is often due to the improper preparation of the ground and the meagre allotment of seed. Sow grass thickly, as this will help to choke the weed growth	19. Hedges of all types, evergreens that have been confined to a form and various plants that are clipped, should be gone over now as growth is about to cease. This will be the final clipping and should be done carefully.
20 Early celery should now be ready for use. Banking this with earth is not advised on account of the intense heat. It is best to use paper bleachers or boards for this purpose, blanching only in usable quantities	21. It is advisable to have a small step-ladder or at east a box to stand on in order to get at the top of the poles when picking limas or other types of pole beans. It is usually at the top that the greatest yield is found.	22. Melons ripening now should be kept sprayed with Bordeaux mixture to prevent blight. It is a good plan to place small boards under the young melons to assure ripening. Allow the melon to leave the vine voluntarily.	23. This is an excellent time to go over and prune the shade trees, as it is easy to see how the work should be done. Remove the limbs very close leaving no shoulders and paint the wounds carefully. Make cuts clean.	24 Bulbs for forcing in the greenhouse should be ordered at this time. Boxes, pans, soil and other necessary materials used in the forcing of these plants should be made ready, as some of these bulbs are available now.	25. Buds will be forming on most of the greenhouse chrysanthemums at this time and strong feedings will be necessary if you want highest quality flowers. Also spray occasionally with tobacco preparation.	26. Before cold weather, look over the greenhouse, replacing broken glass, doing any necessary repair work. Be certain the boiler is in working condition, particularly in a greenhouse that was closed last year.
27. It is just as necessary to prune vines as it is other plants. All old and unproductive wood should be removed. This will give more room for the younger and more vigorous shoots. Now is the time for this work.	28. Late celery, cabbage, cauliflower and kale may still be planted Use plenty of water when setting out these plants and make a habit of watering them twice daily until the plants show that the roots are established.	29. Flowers intended for cultivation in the greenhouse this winter should be started now. Seeds of various annuals such as stock, mignonette and snapdragon may be sown, or small plants may be purchased.	30. Don't let your flower garden run down Keep the tall flowers staked and cut out all the dead flowering stalks. Keep the edges trimmed and stir the soil on the surface. This is as necessary now as in the spring	31 After gathering the peach crop, spray the trees with Bordeaux mixture to keep the various foliage diseases in check. Trees afflicted with the yellows should be cut down and burned to prevent the spread of the disease.	*Then came the cow-slip,* *Like a dancer at the fair,* *She spread her little mat of green,* *And on it danced she.* *With a fillet bound about her brow,* *A fillet round her happy brow,* *A golden fillet round her brow,* *And rubies in her hair.* *—Sidney Dobell*	

I KNOW not whether it is the change of air which is conducive to good sleep and healthy morning appetites, or the sight of green growing things, which arouse in both men and women some of their primal earthiness—the reasons do not matter—but breakfast in the country is sure to be a prodigious affair.

The city does not breed the same sort of hunger that grips you in the country. In the city one eats because it is time to eat; in the country one can eat irrespective of time.

Your city guest will protest, on going to bed, that it is his custom to be quite content with a piece of dry toast and a cup of black coffee, but should you give him these alone he will be mightily starved. Set before him rashers of bacon. Stint not on the eggs. Fill the coffee urn to the top. Make a mountain of toast. Add fruit and marmalade and hot cakes if you will. None will be left. He may apologize for his hunger, he may protest that he has never eaten so much before in all his life, nevertheless, every crumb and drop of these good things will disappear before the Gargantuan appetite of him who vowed that he was satisfied with toast and coffee. Like as not, despite all this, he will be hungry before noon.

—The Journal of a Country House.



Bird of Paradise flower, by Mrs. F. C. Littleton, the 1st Prize



The 2nd Prize, by Mrs. Seton Lindsay, of Long Island



Pussy willow, by Mrs. S. L. Fuller, Rye Garden Club



Forsythia, by Mrs. E. Mac Rea, Greenwich Garden Club



Third Prize at Flower Show, by Mrs. R. Mallory, Jr., Rye, N. Y.



Trellis is effectively used between the house and garage of R. H. Keith, Country Club District, Kansas City. E. B. Delk was the architect



The use of shrubbery in the completed house picture can be learned from these views of the Kansas City home of James L. Cultura



These views of the Cultura garden were taken two years apart, showing remarkable contrasts in that space of time. A. H. Buckley, architect



© 1922, Estey Organ Co.

THE ESTEY RESIDENCE PIPE ORGAN

THAT Music is as essential to the home as books or flowers, no one in this age will deny. Nearly every home has music in some form. But the lover of books asks something more than a shelf or two. He wants a library. The lover of flowers wants something more than a border. He wants a garden. And so, more and more lovers of music are installing in their homes the greatest musical instrument of the world, a pipe organ.

ESTEY ORGAN COMPANY, *Brattleboro, Vermont*



Riddle

DECORATIVE LIGHTING FITMENTS

The Riddle Outdoor Fitment of Cast Bronze

THIS new Riddle Fitment is marked by dignity of design, beauty of finish and extreme durability. Cast in bronze, it is literally everlasting. Finished in natural dull polished bronze without lacquer, it has a lustrous iridescence which with exposure to the weather becomes a beautiful shade of monumental bronze flecked with green. Dealers are now showing this latest Riddle product in both ceiling and sidelight styles, priced less than heretofore possible for a fitment of this character. Illustrated folder and dealer's name will be sent on request.

Those interested in beautiful residential lighting fitments for every purpose are invited to send for free copy of The Riddle Fitment Book, describing various Riddle styles in ceiling and wall fixtures, torcheres and other portable lamps, illustrating in actual colors the Silver Estofado and Gold Estofado decoration characteristic of Riddle Fitments. Please address Department 282.

THE EDWARD N. RIDDLE COMPANY
TOLEDO, OHIO
Makers of lighting fitments since 1892





While one expects to find books in the living room, they can be given a fresh aspect by using shelves of unusual shape. Couch and chairs are conveniently arranged beneath. The Oriole Company, decorators

Coming On Books Unexpectedly

(Continued from page 54)

drowned in needed poems of patience.

As a reader who likes to carry books on the cars or on walks, I would suggest that tailors make duodecimo or octavo pockets to order. So in like manner, there are odd spaces to a house, which could be as definitely thought out and used for duodecimo or octavo books. But we do not consider these problems as of similar importance to the placing of the grandfather's clock. All sorts of books need to be scattered, as lovingly as you place candlesticks in rooms and odd corners; they should light the way of the mind at every step.

Somehow a house to me is never habitable until a bird builds a nest in an unexpected place. The architect has nothing to do with it. The will of the bird is law unto itself. The eaves and sheaves of country life, the rafters of the studio, the window shutter that the lover of light and zephyrs keeps open the season through, the old well bucket, yes, even the cannon's mouth, we are told, are grounds for building. All you —as owner of the house –know is that in the garden there is the flash of the blue bird, the orange of the oriole, and the brown breast of the ubiquitous robin, whose young are as much at home in some hidden corner as you are in your room.

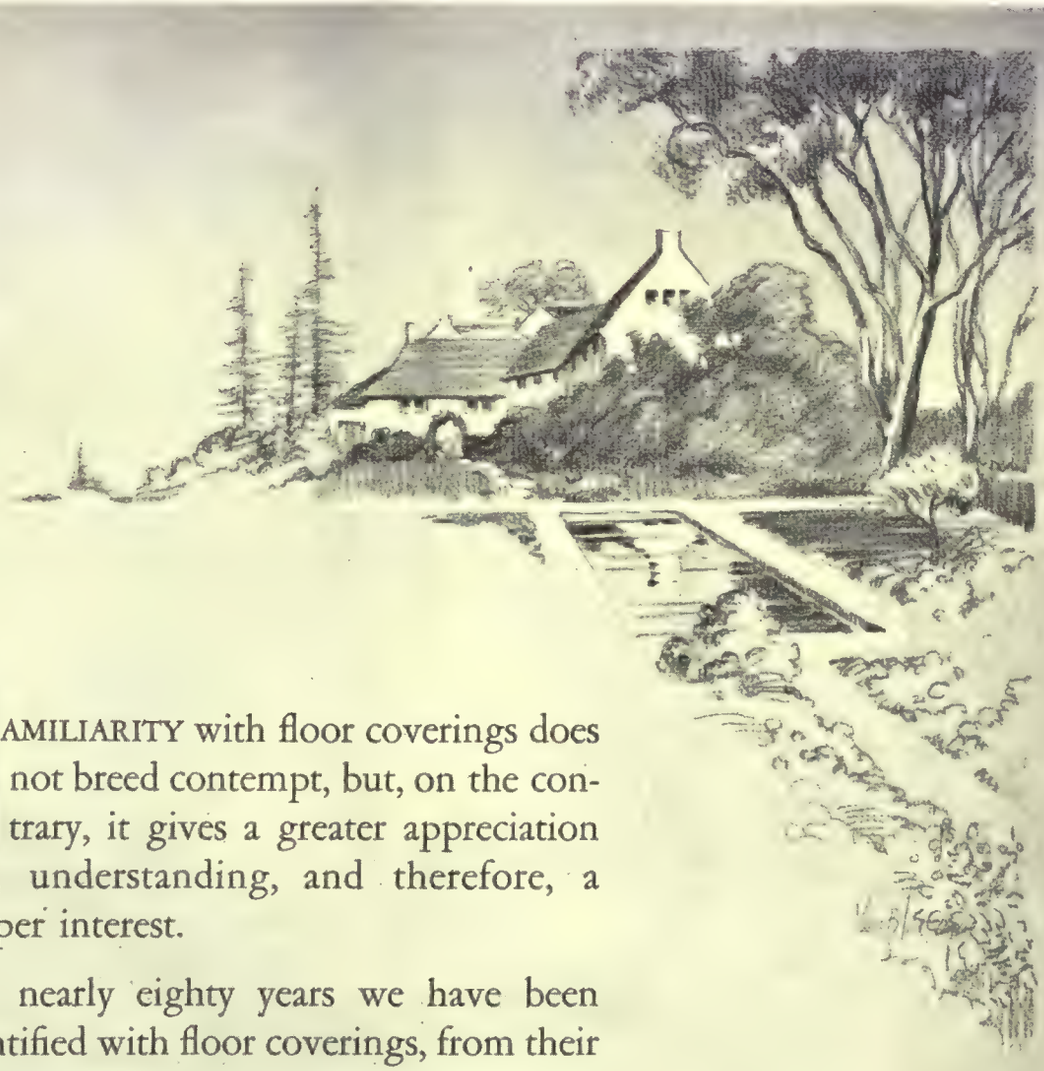
So it is with books. Their homing instinct is well worth studying when you plan your house. There is nothing against the precision of formal shelves. Their regularity is as decorative to a room as a regiment of soldiers on parade is to the drill-ground. But there are books that are shy and loving, books that are young and tender with the hint of wisdom, books that shun sets, and are of themselves necessary in idle moments. These delight in obscure corners.

I am suspicious of a house that allows books only in the library. Take a volume from the shelves, and unconsciously lay it down on the hall bench—and some hand fetches it back to its proper place. To such people, children are to be seen and not heard; books are to be had but not "seen about." Both ideas are wrong. I like children to be well heard, provided it is musical happiness. I like books to be well thumbed, as Charles Lamb did—and were it possible to resort to criminal processes, each

(Continued on page 76)



There is no need for color schemes in a book room, as the books contribute ample color. Here they find a dignified setting in paneled walls, fireplace and furniture of good lines. The Oriole Company, decorators



FAMILIARITY with floor coverings does not breed contempt, but, on the contrary, it gives a greater appreciation and understanding, and therefore, a deeper interest.

For nearly eighty years we have been identified with floor coverings, from their manufacturer to their ultimate combination in a decorative scheme.

This contact has given us, not only knowledge, but also a kindred feeling towards others interested in the same things, and a desire to help them with our experience and to serve them with as complete a stock of rugs and carpets as is possible to assemble.

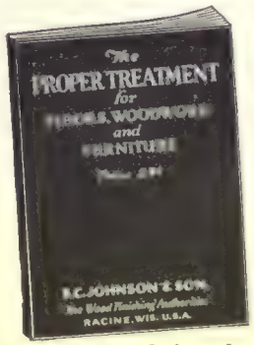
We also like to assist in working out problems which require special floor coverings. Our close contact with their manufacture assures a satisfactory solution.



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SAN FRANCISCO WASHINGTON, D. C.



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Paste - Liquid - Powdered
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Johnson's Prepared Wax comes in three convenient forms—***Paste Wax*** for polishing floors and linoleum—***Liquid Wax***, the dust-proof polish for furniture, woodwork and automobiles—***Powdered Wax*** makes perfect dancing floors.



Johnson's Prepared Wax cleans, polishes, preserves and protects — all in one operation. It does not catch dust and lint—takes all the drudgery from dusting and gives an air of immaculate cleanliness wherever used.

Are You Building?

If you are building you probably want the most house for the least money. Our book will help you realize that ambition without "cutting corners". It explains how inexpensive woods can be finished as beautifully as more costly varieties. Tells what materials to use and how to use them. Includes color chart—gives covering capacities, etc. If, after receiving the book, you wish further information, write our Individual Advice Department. Experts in charge will gladly solve your problem for you without charge.



USE COUPON ABOVE

S. C. JOHNSON & SON, Dept. HG8, RACINE, WIS.

(Canadian Factory—Brantford)

"The Wood Finishing Authorities"

Coming On Books Unexpectedly

(*Continued from page 74*)

reader's finger print would tell me what joy my library, outside its routine regularity, was giving to the household.

The moist touch of excitement, the trembling touch of sentiment, the firm touch of interest—these are more to me than the bindings that look well, and can be bought by the yard or the five-foot, without meaning a thing. An impersonal library, rich in its editions, photographs well. But it is merely a stage set. You are the flame or flicker of it—you are the warmth or the dead ash. Go into a hotel room and you are greeted with a Bible and a telephone directory. They are both sharp looking in their official purpose and officious evidence. One says, Be good; the other, Be patient. Open your grip and take out the book you have been reading on the train. The personal flavor creeps in; it is like a Greek lamp in a temple. That's what I mean.

It makes no difference how you plan your flowers in a garden; you are not going to regulate the flight of birds. The hummingbird dips into any available chalice of honey for sustenance. The library is all right, but it is very far away when you are somewhere else, in comfortable mood for reading. Books in unexpected places invite the dipping quality of the soul.

So, in my house I will ask the architect to consider carefully the placing of book sanctuaries. I recall a long box-seat in a studio. It was very near the massive fireplace. Above it were three slim shelves, for a host of slim volumes that perched there like swallows on a telegraph wire—poetry and drama, letters and essays. Their very smallness gave pleasure against the wall that towered above them. You could lay among pillows and play upon them by the stretch of an arm—light volumes that did not make a noise when they slipped from your fingers as you slept. I treasure the usefulness of some other shelves that caught the morning warmth of the sun by a rose-bush near a window, and here on a tempting seat one browsed in bygone "Garlands" and early editions of Emerson and Thoreau. They had a musty odor that comes with book age, but somehow the scent of roses crept in and memory became alive. Time vanished.

When you begin to calculate on the overflow of your library, the rescuing spirit comes upon you, and you go to the shelves to see how many of the volumes are wrongly placed: how they can escape your formal institution, and come into the reach of your personal desire. You know what a motley assortment usually sinks to the bottom shelf, the large shelf built for the dictionaries and books that are not books, but merely statistical reports in covers. I shall never see a copy of the Life and Letters of Elizabeth Barrett Browning without recalling the loving eyes that rescued it from between some metallurgical reports and a gazetteer of names. Where did it fly to? To a desk within reach of a bed, where it could be picked up at will. It never got back to the library, but homed unexpectedly in the hall on a shelf by a west window.

I recall some frail bookshelves beneath the portrait of a lady—just such a shelf series as goes with delicate draperies, and a sensitive face, and pastel colors. On top were filigreed bowls of porcelain holding spring flowers, and vases that threw their handles in perfect curves above the opening like dancing girls, lithe and beautiful. Reminiscences of court ladies, some Kate Greenaway reprints, books with pressed leaves between the pages—delicacy of mind and matter.

At such places bindings do not count, though fine chisellings of gold lines, and delicate traceries of letters, gilt edges and bright leathers and brocade are very agreeable to look upon. But books with distinctive backs are so often like ladies at the opera—disappointing to talk to. What selections are best suited to a picture such as I speak of? Here comes your discrimination and your taste. Appropriateness is everything. You burn candles to the saints. Can you not place books before the one you love?

Do I mean to suggest that you must select your place to read in accord with what you read? Shall we travel to the living-room and put our foot on the tiger's head while we peruse a chapter of Roosevelt's African travels? Should we not own these Travels unless we also own a tiger-skin rug? Of course, here is food for thought as to whether books regulate the furnishings of a room. A sportsman's walls, can you not count on the character of the pictures? A golf champion's bouffet—can you not imagine the silver trophies? A hunter's hall—are there not mounted heads galore? You come upon them in formal and unexpected places. I think there are books that would look well near marble benches, others that are inviting on the grand piano, with its gold drapery and silver vase. Such books have the air of "I've just been bought but haven't been cut or read yet. I'm much talked about. I'm the right thing at the moment to have. I'm the correct thing to look at. Tomorrow you'll come upon me unexpectedly beneath a pile of jazz music." It can't always be Shelley—there must be a little of Irving Berlin, even in the most marble palace.

Why has not someone thought of a book lectern for the bedroom? I would place it near the window with the best view, overlooking the farthest reaches, where the sun is either richest in the morning, or the sky most tinted in the evening. There are sundials for the garden. Why not book dials for each hour of the day? I could much more countenance in this democratic age!—a flunky carrying a book on a plush cushion to such a lectern, than one carrying my lady's dog and lap-robe to the limousine. It would be much more a ceremonial worthy of human participation.

Hurry, you flunky, there is a west wind blowing from the meadow—where is my Masefield? Lay it open, with a book-mark woven of golden daffodils. Let us be joyfully sentimental about the things we love to read. "What time of day is it?" you ask. And someone says, "It's the hour of Wordsworth"—just as on shipboard they call out, "Three bells." "Dinner," announces the maid. "I knew it," you reply, "for the cook-book was on the lectern in the hall." Gourmand of beauty or of food, your hour will come.

Think also of the healthy shock this meeting with books unexpectedly gives to the advanced, the jaded, the stoic. The modern bobbed hair is bent over a copy of "Lucille," and rather enjoys it; she slips it to her bedroom, and puts it under her pillow. It is found there by the second girl on the morrow, and it appeals to her, too. It finds its way eventually to a shelf over the desk. That's how it got there.

Think of the roué's holding Blake's "Songs of Innocence" after a night of supper dancing. The stock broker picks up, in his slippered comfort, a stray translation of Horace, and peeps into it with a surprised realization that for the middle-aged the gentleman farmer is rather an enviable rôle. For the modern man, thanks to suburban ambitions, has a sneaking desire to believe himself both a gentleman and a farmer. The stoic picks up Tagore's "The Crescent Moon" which is accidentally on the bookshelf in his room, and discovers that his tear duct actually holds a tear.

These unexpected dippings are what

(*Continued on page 78*)



C A D I L L A C

There is no subtle nor secret explanation for women's preference for the Cadillac.

Delving straight to the heart of good motoring, women demand the rarest, the most unusual trait in an automobile—utter dependability.

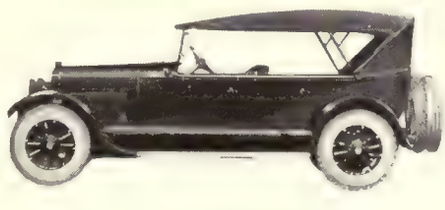
They require that the motor car of their choice shall be so sound mechanically that they need never give it a moment's thought, save of admiration for its consistent, flawless performance.

In addition, they require that it be safe, simple, and easy to drive. Exquisite beauty, elegance of appointment and embellishment, restful travel, they expect as a matter of course.

But first, foremost, and fundamentally their demand is for complete trustworthiness; for the sureness that alone spells satisfaction, the constancy of performance that promotes peace of mind.

Granted that this is what women demand in an automobile, isn't it perfectly logical and natural that they should show unmistakable favor for the Cadillac?

CADILLAC MOTOR CAR COMPANY, DETROIT, MICHIGAN
Division of General Motors Corporation



KENSINGTON FURNITURE



A Wall in the Showrooms
Early 17th Century English Oak Court Cupboard by Kensington

THE fascination of old furniture lies no doubt to some degree in the mellowness that time brings and in the sense it imparts of service faithfully performed; still more in charm of design, inherent in the well defined style that has developed naturally as the every-day expression of the life of a people; but above all in the fact that it possesses *character*—the quality that can be expressed only by craftsmanship.

It is the distinction of Kensington furniture that it retains the charm and the decorative quality of the antique because it also is the product of craftsmanship, and because it faithfully interprets and gives life to the spirit of old work in design as well as in execution.

Kensington furniture is made in all the decorative styles appropriate for American homes.

The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer.

Write for Illustrated booklet H and pamphlet, "How Kensington Furniture May Be Purchased."

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MANUFACTURERS AND IMPORTERS
FINE FURNITURE & ART OBJECTS
NEW YORK

Showrooms : 14 East 32nd Street

Coming On Books Unexpectedly

(*Continued from page 76*)

break the regular routine of the perfectly equipped library, and the strenuousness of life. What daughter with cropped hair has scorned the story of Rapunzel, or the balcony love moment of Mélisande? What advocate of eugenics has not longed for the untabulated, unchecked moment with Orlando in the Forest of Arden? To come unexpectedly on your own self, in some removed corner of the house, is pleasant.

The tattered raiments of magazines and papers usually festoon the chair or the hammock on the porch. It is surprising what a grab-bag of literature the hammock is,—French novels, Greenwich Village free verse, the latest play—like Maughan's "The Circle," or Clemence Dane's "A Bill of Divorcement"—the Blue Book, and, sandwiched in between them all, yourself. You have brought your own book, but like as not you read some other. Or better still, with the lazy clouds and the butterflies, and the distracting sounds of obscure bird's nests, you read nothing. You poke your book under the secret recesses of a soft pillow.

In the days of Addison, writers used to recommend books suited to a lady's boudoir. The Restoration taste, in these days of cosmetics, might be restored. We fill our columns now with discussions of what books we would take with us on a desert island. The Bible has been the chief recommendation, as containing under one cover the largest mixture of allspice. The questions are now raised: What are some good bedtime stories for the grown-up sleeper? What are the just-before-dinner books, when most of your attention is riveted for the second gong? What would be permissible reading for the bath, other than "The Water Babies" and "Three Men in a Boat"? I think the book in relation to the uses of the different rooms is just as important as the architect's perturbations regarding the physical aspects of the landscape in relation to the house.

I am sure that beds could be designed with the picturesque hint of a shelf as part of the head board; desks are hugged on either side or topped by shelves with diamond panes of glass, behind which the old-fashioned tastes of a past generation are assembled in quaint volumes. In other words, in planning a house, we should allow the same rule to pertain that holds in the city of New York regarding branch library buildings. I think it is the boast of the Trustees that there is not a citizen of the town who is farther away from a public collection of books than a mile. Books should never be more than a few steps away from a reader in the home at the moment of desiring to read. Hence the necessity for book sanctuaries.

There is one house in my remembrance whose owners always did the correct thing. There were dogs, but these were kept in the kennels. There were children, but these were kept in the nursery. People like these keep their books strictly in a library. My hostess would say, as occasion demanded: "Go up into the nursery and bring Mary Ann or Peter Boy down," "Go into the kennel and get Barbe Bleue," "Look in the library for that book I was reading." Thus did she sprinkle largesse; thus did she show her possession. But, as I have hinted more than once, if the good God of Life is set on humanizing the race, even country houses must conform to His will. You cannot order a dog not to bark; even the most unhappy children laugh aloud at their own thoughts. And a book delights sometimes in being where it ought not to be.

Such people as my hostess have romantic notions of how they should look on such and such occasions. How well, in a painting, the mother would appear with her golden-haired child sedately descending the winding staircase. Send for the child, please. How well the master, in his riding togs, with his hand resting on the Dane's head—so like Sir Walter Scott! Send for the dog, please. "Don't you think," suggests the artist, "a little touch of the literary would look well amidst the delicacy of your gown?" Send for a book, please—oh, anything that isn't heavy, so that your ringed finger may rest lightly on one of the leaves in the act of turning. That gives life to the picture, it leaves an impression of you!

I recall going to a very formal function there. My outside wrappings were whisked aside by groomed magic, my feet sank into the soft carpet of the stairs. And an unwilling will propelled me up toward the drawing room. But just as I was reaching the top, my foot kicked against the open pages of a child's "Swiss Family Robinson." I could tell by crumbs between the leaves where youthful eyes had left off reading. I held the book, and a warm thrill passed over me. I recalled in years gone by—in a much humbler house—a small boy being allowed—on rainy and thunderous evenings of a southern summer—to get out of bed and bring his book to the head step leading into the hall below.

Ah, madam, send for your boy, send for his book, and place them there on the steps. The curve of the baluster leads, not into the drawing room, but into the realm of imagination; the stair covering is the magic carpet; the bracket lights are the flame of desire—all because one book has escaped the nursery, and is found in an unaccustomed place. So it is with all books that have escaped the formal library.

If You Are Going to Build

(*Continued from page 61*)

ful study, just as the old Spanish architects designed chimneys that were almost indistinguishable from their turrets and towers.

It is not at all necessary to have chimney stacks in pairs. A single stack even at the corner of a roof announces its purpose. It is of necessity in that particular place. That is where it does its work in connection with the heating system. An unnecessary twin to match it would be an absurdity.

Where there is a deep pitched roof, as in the French chateaux type of architecture, usually a tall slender stack starts up from the first story at the corner of the house. A low square chimney on this type of roof would make the whole house chunky and heavy in effect, which is undesirable.

But after all, types of houses and chimneys are studied in relation to each other, the first consideration is the utilitarian one—the chimney so constructed and placed that it will in every possible way co-operate for the right and adequate heating of the house. And never will the wise home owner sacrifice health, and physical well-being to a purely decorative roof detail. Of course, the ideal house will have beauty of form combined with the most practical and aesthetic construction, but if, for any fundamental reason, because of any peculiarity of site or building material, a compromise is necessary, practical design should take precedence over the picturesque detail.



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How to Alter the Color of Floors

(*Continued from page* 51)

potency to color, and caution in using them is necessary.

When bare boards are to be deepened in the natural color, the simplest and the best way to give tone, quality, and finish is a treatment of linseed oil. The oil must be slightly warmed to facilitate its spreading, and applied to the floor with clean cloths and rubbed in with a short-bristled fine hard brush. An old clothes brush answers the purpose well. It is important to remember that the oiling must be done along with the grain and never across it, and that the smallest amount of oil consistent with easy working is the best. Clearly the treatment cannot be hurried; it needs elbow-grease—hard and steady rubbing; the oil must penetrate, and when finished no trace should come off on the surface. Sometimes a weight wrapped in flannel is a help and speeds things up. Till a deal floor has been finished in this way, no one can realize what a quality of grain and of texture is latent in this common wood.

Oak parquet blocks that are too yellow cannot be altered to the proper tone merely by waxing, which deepens the tone but does not eliminate the yellowness. This is a quality of new oak which time alters, but it can be done by the hand of man very nearly as well. The wax must first be washed off, and when the blocks are quite dry, they should be treated with strong ammonia in a little water; this soaks in, greying the oak to the soft natural look in the process. Several applications may be needed before the grey triumphs over the crude yellowness. When it has been rewaxed the parquet floor will present an old and mellow appearance. This greying treatment does not darken the oak to any appreciable extent. A light oak parquet floor can be changed to a dark one by a very thin solution of japan black.

Pyrethrums for Formal and Informal Gardens

(*Continued from page* 69)

plantings here in America. One, perhaps a sufficient one, is that the pyrethrum is a very difficult plant to transport over long distances, and the importers find they cannot handle them profitably. Then, too, our very hottest weather sometimes tries them severely, causing them to crownrot. These, at all events, are the reasons the plant selling fraternity give us for not listing the choicer named varieties and offering us instead only seedlings in an indiscriminate mixture.

These mixtures upon reaching the flowering stage produce in the main a single flower very like our common daisy, chrysanthemum leucanthemum, which by the way is itself an importation. The similarity in the general appearance of the two plants at flowering time is very marked. Fortunately, perhaps, the pyrethrum has not the same constitutional robustness of the field daisy, particularly in the matter of propagating itself, for it shows no tendency to overrun the meadows and pastures. The daisy foliage is coarser, that of the pyrethrum being much more feathery and fernlike in appearance. The flower stalks of the two plants are of about equal height. In regard to the flower itself, in the single type of the pyrethrum the difference is almost entirely one of color, and even the whitest pyrethrum is seldom without a trace of pink upon first opening, which it soon loses, however, becoming for all practical purposes as white as the daisy. From this faintly flushed white with the typical daisy center the colors range through various tones of pink to a rich deep red in pyrethrum atrosanguinarium. All of the colors are good and with the light airy grace it exhibits, the full headed plant is a most desirable acquisition for any garden. A well developed specimen will send up above the feathery foliage a great number of nodding flowers, each rising on a separate stalk to a height of from 18″ to 24″. I can speak with some assurance of this nodding characteristic, for even in a light breeze I have been forced to wait for hours with my camera focused trying to surprise the plant in a moment of restfulness.

Discouraged at not being able to procure the finer named sorts, I set about trying to obtain something that might at least approach an approximation of some of them through continued seed sowings of my own. At first I obtained a packet of seed from my favorite American grower. These were sown late in July in an outdoor seed bed. A large percentage of the seed sprouted, and by fall I had a goodly number of thrifty young plants. These were set out along the grape arbor in the garden some time in the fall. Snow came early and deep that year and so no other covering was given the young plants.

In the spring the new leaves started betimes, and soon the buds were rapidly pushing up above the dainty greenery. That first batch of seedlings proved to comprise mainly single types. There were a number of semi-doubles and two doubles. One of those with the double flowers was white with the characteristic pink flush, at first, and the other was a beautiful red tinted lighter, almost white at the center.

Since then I have made repeated sowings, using seeds of more aristocratic parentage, and as the plants seem perfectly hardy, I am gradually adding to my collection singles, doubles, and intermediate forms in considerable variety.

With me the pyrethrum seems to demand no special coddling. It grows very satisfactorily in a well drained ordinarily rich garden soil. After the plant is through flowering, I cut it back rather closely; a scattering second crop of blooms may be induced to materialize under this treatment. The main crop of flowers normally comes just at the close of the peony season and before the delphiniums are in full flower. It is useful in the hardy border or in the more formal plantings; I have used it in both places with equally good results.

One pyrethrum characteristic which makes it especially desirable is its value as a cut flower. I know of nothing that will outlast it in water. Aster blooms last as long perhaps, but aster stems have an unfortunate proneness to decomposition, which the pyrethrum does not exhibit to anything like the same extent.

One of the accompanying photographs gives an idea of its beauty as a cut flower. The outdoor picture is less successful, owing to the difficulty of catching the plants at rest, already referred to. By studying the picture of the flowers in the vase one can easily distinguish the various types of bloom one is likely to obtain from a packet of seeds. It is better to buy the seed of the double sorts. Many of them will give single flowers, but in this way one will likely have a greater variety.

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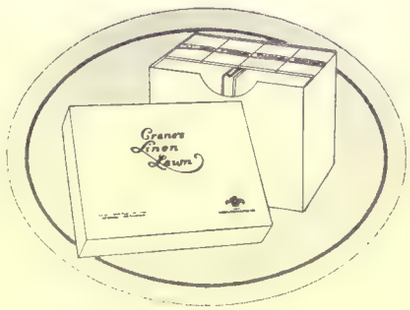
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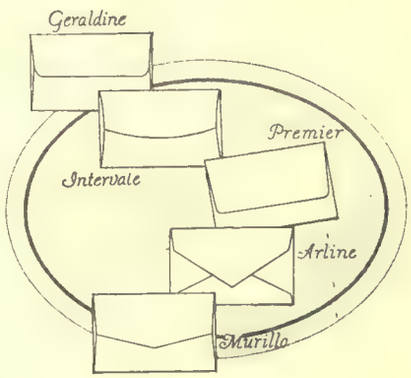
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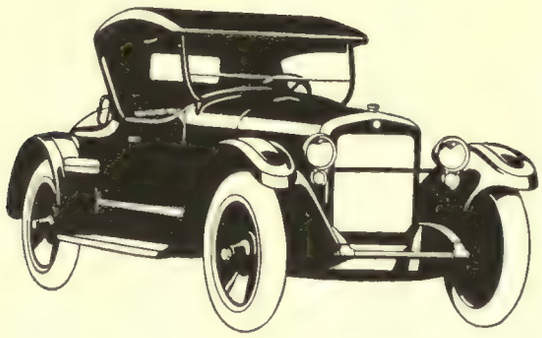


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The Imari Ware of Japan

(*Continued from page 39*)



Soft blue tones are found in these pieces of Imari—the flower boat, bowl and covered sweetmeat box with the outspread wings of birds forming the four legs



Butterfly mark found on common Imari

Japan. This was in 1542. They were hospitably received, and thus began European intercourse. Up to 1593 the Portuguese possessed a monopoly in the oversea commerce with Japan. Thence onward it diminished until the Imperial Edict of 1639 practically terminated the Portuguese trade with Japan.

During this period, or from 1550 to 1639, the Portuguese carried many pieces of Japanese porcelain into Europe, and, of course, some of these very early pieces may be among those in European collections, although it is practically impossible to identify any such since the Japanese porcelains of this period, and even of following centuries, lacked reign date marks, rarely show Province designation marks, and are difficult to distinguish, if indeed the earliest pieces can be, from contemporary Chinese pieces.

While we are quite in the dark concerning the porcelains exported during the period of the Japanese commercial relations with Portugal, when we reach the period of Dutch influence we begin to have some record of the manufacture of porcelain in Japan. In 1611 the Emperor had issued letters patent to Dutch traders. Some forty years later the privileges of the Dutch were curtailed, yet amid conditions at once humiliating and distressing they continued a trade with Japan which still proved lucrative. By 1842 still greater indignities were inflicted on the Dutch trading masters, yet the exports of that year at their hands amounted to a sum exceeding $3,500,000, their imports totaling as much. From this year porcelain became one of the standard articles carried by the Dutch out of Japan, at least 100 bales being shipped annually, exclusive of private consignments. We are told that 44,943 pieces of porcelain arrived in Holland in 1664, while 16,580 pieces of the same ware left the Dutch settlement of Batavia for Europe. Nearly all these pieces, if not all of them, were from the kilns in the Province of Hizen.

The early Japanese manufacturers who exported porcelain lent willing ear to the suggestions of the Dutch traders. The Dutch taste was by no means in accord with the Japanese, and Holland would have paid little attention to the simple, restrained form of Japanese decoration. Instead, the Dutch demanded heavily patterned surfaces, panels with a great deal of ornament, floral decoration in plenty. The Land of Tulips had no notion of letting the Land of Cherry-Blossoms dole forth any meagre florescence. To make certain that there should be no mistake about it, one of the Dutch managers, Wagenaar, himself a connoisseur and artist, designed a pattern of a white flower on a blue ground, (possibly the very thing we call the Hawthorn Pattern), and the first two hundred pieces of it which reached Europe were immediately bought up by admiring collectors. The Japanese, with an eye to the advantages of such sales, were not finicky in meeting the Dutch taste and henceforth Dutch influence was strongly exhibited in Japanese porcelains manufactured for export!

August II, King of Poland and Elector of Saxony, had built for his amusement what was called the Japanese Palace. Between 1698 and 1724 "Old Japan" porcelain pieces were acquired for decorating its various halls. There were covered vases, beakers, gourd-shaped bottles, jars, plates and the like, in red, blue and gold decoration, occasionally with a note of black. The paste of this porcelain was of a hard uniform texture, pure white, and denoted careful manipulation in manufacture. A few pieces were partly decorated in relief. Such of these as survived went to form the superb Imperial Collection in Dresden, but unfortunately when they were removed from their original setting in the Japanese Palace no note was made of their placing there, a great pity since they were all carefully marked with dates of importation and other data when placed in the Elector's "palace." The appearance of the Japanese Imperial Crest, the Kikumon on pieces in the Dresden collection, as on pieces in the collection formed by the Duke of Devonshire at Chatsworth, recalls the imperial Japanese edict, which forbade the exportation from Japan of any piece of porcelain decorated with the Imperial Crest. One of the early potters, Tomimura Kanyemon, is supposed to have sold pieces so decorated to the Dutch, and, being detected in the illicit act, was sentenced to commit hara kari and so met his death. Notwithstanding the vicissitudes of the potters as well as of the traders, Japanese porcelain manufacture progressed apace, reaching its zenith between 1750 and 1830, roughly speaking, and embracing the famous porcelain products of Hizen, Kyoto, Satsuma, Kutani, Owari, Bizen, Takatori, Banko, Izumo and Yatsushiro. Of these the porcelains of Hizen are, historically, the most interesting, being the wares we have already traced in connection with their introduction to the Western world.

Since, in later years, nearly all the

(*Continued on page 84*)

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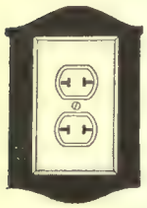


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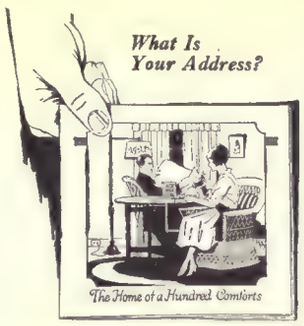
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The Imari Ware of Japan

(*Continued from page* 82)

porcelains from the various kilns in the Province of Hizen came to be shipped through the port of Imari, the name Imari-yaki, meaning Imari Ware, came to be given to all these products, although there was no kiln in the city of Imari itself. So strongly has the name of this port attached itself to the porcelains of Hizen, that one uses the term Imari Ware more frequently than any other in referring to the porcelains of Hizen's various kilns—those of the Arita, Nabeshima and Hirado wares (the three principal ones), and elsewhere the wares of Ichinose, Hirose, Nangawara, Ohotaru, Hokao, Kuromouda, Shida, Ko-Shida and Yoshida. The Arita ware was produced at Arita, the Nabeshima ware at Ohokawachiyama and the Hirado ware at Mikawauchiyama, but to all, as we have said, was given the inclusive name of Imari Ware, as applied to wares intended for export, wares distinguished by their brocaded effect, decorated in few bold laid-on colors in floal, scroll and diaper pattern, and often with figures, landscapes, birds and animals. The Imari style was, it should be remembered, preceded by what may be called the *première sorte du Japon,* the Kakiyemon, whose milky white paste bore the cobalt blue enamel decoration applied over the glaze, distinguishing it from the 18th Century Imari Ware, or "Old Japan" which had the cobalt blue decoration under the glaze. The heavily decorated Imari was, of course, in strong contrast to the delicate and restrained Kakiyemon.

Arita Imari

One cannot do better than here to quote Captain Brinkley's description of Arita porcelain—made at Arita, an important town near the Idzumiyama—as contained in his authoritative volume on keramics in his well-known work "Japan and China": "The Arita artists made enameled brilliancy a subordinate feature, and sought, by careful painting and refined motives, to compensate for what was lost in richness of effect. This conception and execution of the ware was excellent. The *pâte* was fine and pure, having a clear and bell-like timbre. The milk-white glaze, soft, yet not lacking in lustre, formed a ground harmonizing well with the ornamentation which was simple sometimes to severity. The enamels were clear and rich in tone, but of few colors; lustreless red, frequently showing an orange tint, grass-green, and lilac-blue (over the glaze) constituted nearly the whole palette. Of decorative subjects, floral medallions were perhaps most common, but the dragon, the Phœnix, the bamboo, the plum, the pine, birds fluttering about a sheaf of corn, other naturalistic subjects, together with various kinds of diapers, were constantly depicted. The characteristics of this ware are not only the sparseness, but also the distribution of the decoration; instead of being spread over the surface, the designs were confined to a few places, the object apparently being to surround each little picture with as ample a margin as possible. This description applies to Arita porcelain after the processes of enameled decoration and other technical details had been fully mastered, a condition which was probably attained about the year 1660."

Sir A. W. Franks tells us that in the period of Tempo, about the year 1830, a wealthy inhabitant of Arita named Hiratomi Yojibei, an amateur of distinction, found that the clay from Hirato was much better suited for receiving the Arita glazes than was the slower drying clay obtained from the Idzuyama (Idzu mountain). Later Goto Island clay was found to be superior and came generally into use at Arita. The making of the Arita teacups with saucers is believed to have been begun by Yojibei, as were also the Arita flower vases, all of which found ready sale to the foreigners visiting Nagasaki. These pieces were all marked with the characters signifying "Sampo", a title which has been given Yojibei.

Nabeshima Imari

Some three miles north of Arita lies the village of Ohokawachiyama, where the Nabeshima Imari was produced. This ware was so called from the founder and patron of the manufactory, the Prince of Nabeshima, Nabeshima Naoshige, feudal chief of Hizen, who, in the year 1710, removed the works thither from Iwayagawa, as the Iwayagawa site was so near the public highway that it was not found possible to maintain the secrecy desired in connection with the porcelain's fabrication. Only the finest pieces were made here, pieces used by the Imperial Court, the Court of the Shogun and by the Daimio. We are told that its sale to private individuals and to foreigners was strictly prohibited, any transgression of this prohibition being severely punished. This fine Nabeshima porcelain differed from the Imari-yaki in the milky whiteness of its glaze and the comparative sparseness of its decoration. The peculiar greens, turquoise blue and fine black of the Nabeshima ware is not to be found in other contemporary Japanese porcelains.

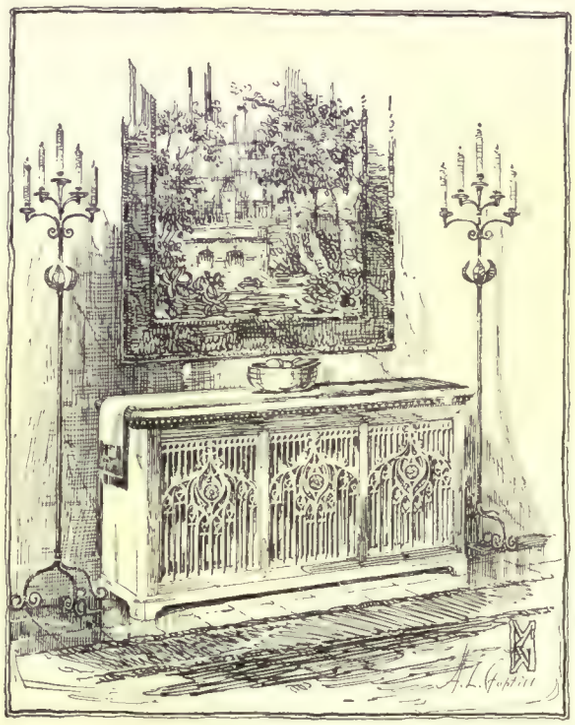
The Hirado ware, produced at Mikawachi, a town some six miles south of Arita was so called since it enjoyed the particular patronage of Prince Matsura, the feudal chief of Hirado. Although this manufactory had been established about the year 1655, it was not until 1751 that the Prince of Hirado took over the works and the mid-18th Century to about 1830 is the period of its finest examples, pieces of rare beauty. Official prohibitions prevented this ware from finding its way into the market and its production was limited. Collectors seek for specimens of Hirado eagerly. Apropos the variety of Hirado styles Egan Mew says: "Among the modeled and colored figures those of little boys and old men are well known. . . . The colors of Hirado work are put on in glazes of a curious brown, varying from bright and light to dark, and black and blue. The Hirado works are also famous for their delicate under-glaze blue productions, which without having the depth and vivid qualities of the Chinese blue, from which it was refined by an elaborate process, are very charming. Figure subjects are more frequent here than in most of the Japanese factories. It has been supposed that the number of boys shown in the piece marks the quality of the example, seven standing for the highest classes and three the lowest."

Collector's Chances

None of the crude late wares of inferior quality, "picturesque" but having no appeal to the true connoisseur, which the Japanese kilns have produced in enormous quantities can be mistaken for the old Imari Ware. Fortunately the field is not entirely combed and the collector of today may hope to come across a fine piece in Europe and America, but it would probably be the work of a lifetime now to assemble an Imari collection through "browsing", or by other than the rare chance of some important group of Imari offered at public sale. In Japan the native collectors seem to have penetrated to the haunts of every bit of "Old Japan" that happened to remain on the islands, in consequence of which Japan as a gathering field for old Imari is anything but hopeful.

The illustrations which accompany

(*Continued on page* 86)



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The Imari Ware of Japan

(*Continued from page* 84)

this article have been obtained through the courtesy of Mr. Harry Maxwell, of Kobe, Japan, from photographs in his private collection, which I have been told is one of the most important in Japan. Led by an interest in Imari Ware, Mr. Maxwell started many years ago to form a dinner set of Imari, selecting only such pieces as were, in his judgment, of the finest quality. Writing of his collection, Mr. Maxwell says: "Like Japanese color prints, Imari was long neglected by the Japanese, but when foreigners had nearly cleared the country of the finest examples, the Japanese collectors awakened to the charms of this porcelain and Imari, in consequence, is now rarely to be obtained." The pieces in Mr. Maxwell's collection date back, with some exceptions, from one to two centuries. Mr. Maxwell says: "There is no mistaking the old Imari Ware, as it is impossible to imitate it today. The Imari of the present time is quite a different article, both in colors and in forms. Mr. Maxwell's collection also contains some fifty-two pieces of reproductions made some forty years ago of the 17th Century Imari patterned with Dutch ships and figures.

Operating on Trees

(*Continued from page* 53)

short time the work was worthless, and in many cases really harmful. The same is true in regard to cavities in trees, and consequently one of the first and most important tasks is to remove every particle of decayed or diseased wood.

When a wound of any consequence is made in your protective skin, one of the first things you do is to put on it iodine or some other disinfectant which will kill the germs which are almost omnipresent and infect open wounds in living tissues. Now, the tree's wood is living tissue and germs thrive there in a luxuriant fashion. Therefore when your trees are treated, see that a proper disinfectant is used on every wound.

In most cases the protection resulting from disinfection is of comparatively short duration and it must be insured by something more permanent. This insurance is usually provided by a waterproofing or wound dressing of some kind. Unfortunately such dressings do not all possess the same merit. In spite of the fact that many have recommended coal tar and asphalt products, experiments have proved beyond the possibility of doubt that the creosote contained in these remedies kills back the tender growing and healing bark from one eighth of an inch to two or three inches from the edge of the wound. This means a much larger wound, with several years additional time needed for healing.

Most of the wood which ordinarily decays forms the structural strength of the tree. It is only natural then, that a decided weakness is always present at the point where a cavity is made. This strength must be restored as nearly as possible with mechanical bracing. Some of the strains will be taken by the bracing itself. Also the separate parts of the tree will be so bound together that they will work in unison, resisting the stresses in the most efficient way. The proper bracing of a weakened tree necessitates much training and experience for the successful application of accumulated technical knowledge.

After the cavity has been braced it is ready for filling. It might be mentioned here that some tree men advocate that cavities should not be filled. However, experiments have proved that cavities made in sound wood, and then carefully and thoroughly waterproofed, are so subject to fungous diseases that within a period of ten months luxuriant fungous growths had developed in ninety per cent of the unfilled cavities. It might also be said at this point that no filler has yet been discovered which will successfully take the place of sectional concrete fillings. Many have been tried, some at the direct expense of the tree owners and to the direct harm to valuable trees, but all of them have been found wanting. One of the substitute fillers highly recommended in a book published on the care of trees was tried a few years ago in an experimental way, and now the fillings are on the ground.

Of course it is taken for granted that the cavity to be filled has been properly shaped to receive and hold the filling. This filling is made of concrete composed of the proper mixture of sand and cement and wet so that it has neither too much nor too little water in it. Starting at the bottom the concrete has to be built up in sections of the proper size one above the other with a piece of weather-proof tarred paper between. These tar paper joints serve a dual purpose. First, they allow for expansion and contraction during the heat of summer and the cold of winter. Second, they are built in much the same shape as a ball and socket joint, thus permitting the otherwise inflexible filling to move with the swaying and bending of the tree in the wind.

Like many other things worth while, only time will disclose the benefits or injury from cavity work in trees. The callousing or healing over the entire edge of the filling is the most trustworthy sign of benefit. This healing should be well on its way by the middle of the season following the operation. In this way the wound is quickly and securely sealed against all outside influences. It is assumed, of course, that the filling is of a kind that will remain permanently in place.

In order to facilitate the healing it is necessary to shape the cavity in a certain way. If you have ever examined very carefully the usual healing around a tree wound, you have probably noticed that most of the new growth is along the sides of the wound and very little is developed at the top and bottom. Following this fact in cavity treatment, it is well to make all the edges of the cavity as sides. This leaves the top and bottom as points and there is no place where healing is not rapid.

Still another great aid to rapid callousing is the careful preservation of the tender growing tissues in the cambium wherever it is cut. It often happens that uncared for cambium will dry out and die back, causing the bark to break away from the wood for several inches around the edges of the cavity. Some material such as shellac, which will not injure the tender tissues and which will dry almost immediately, must be used to insure success.

Detail after detail could be mentioned and described, each one of which makes for or against successful cavity treatment. However, if those already discussed will to a slight degree help my readers to protect themselves and their trees this article will render some measure of service to those who own and love trees.

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WILMINGTON, DELAWARE

SPEAKMAN SHOWERS



Japanese iris is a lover of moisture, and in that differs from the bearded or Pogoniris, which loves a dry, hot location

Flowers of the Rainbow

(*Continued from page* 40)

dium sized but brilliantly colored flowers, effective as groups rather than as individual blossoms. The Japanese irises are beyond the occidental imagination. They are of every combination of blue, white and yellow, gigantic flat flowers 7″ or more in diameter, and barbarically gorgeous. Their relative lack of popularity is not due to their unworthiness, but in part to the fact that they are not quite so easy of cultivation as are the bearded iris, and in part to the fact that their nomenclature is absolutely chaotic. In many catalogues they are listed under Japanese names which are meaningless, and which one strongly suspects of having been made in America. One of the important tasks ahead of the Iris Society is the straightening out of the names of these plants. At present the buyer has no means of getting comparative estimates of value, as it is rare for two dealers to list the same names. There are a few others of the Apogon group to be had of American dealers, one the tall, yellow English semi-aquatic, *Iris Pseudacorus*.

Among other miscellaneous irises cultivated in the United States are a few in the Evansia group. These are characterized by a crest on the falls, replacing the beard of the Pogoniris group. Two Evansia irises commonly listed are *Cristata*, a tiny dwarf blue variety, three inches in height and suitable for rock gardens, and *tectorum* in both blue and white, a beautiful species from the Orient, where it is grown on the thatched roofs of cottages. The *tectorum* is said to be hardy, with some winter protection, south of New York, but the writer has failed completely in his attempts to carry it through a New Hampshire winter.

The remaining irises in cultivation in America are confined to the Xiphion or bulbous iris groups. Very few of these bulbs are now available however, though where they can be had, they are well worth securing. The flowers are beardless, come in many combinations of blue, yellow, and white, and seem very large in contrast with the slender, grass-like foliage. Newly sprouting plants in spring look like onions. There are two groups of these bulbous irises most commonly cultivated, one called Spanish iris and the other called English iris. The latter are the larger and more robust. Both have relatively flat flowers, wide spreading and somewhat spiderish in effect, due to the fact that in the irises the standards are narrow and spreading, and the petaloid style arms are more prominently developed than in the bearded iris. There are no irises, so dainty, so delicate and so graceful as the Spanish and English irises. One naturally wonders why flowers so attractive should be so neglected. The present quarantine law accounts for the phenomenon in the case of the bulbous irises. American growers have depended upon Holland for their supply of bulbs and now the bulbs are forbidden entry.

The Regelia and Oncocyclus groups contain what are generally admitted to be the most beautiful irises in the world, and one of them, *Iris Lorteti* is one of the most famous, a combination of cream, crimson, white and violet, 7″ across, with standards 5″ high. But these plants are desert species from the mountains of Asia Minor, and defy cultivation in Europe and America.

The beginner with irises finds it necessary to understand the structure of the individual flower, for the terms, falls, standards and style arms occur constantly in all descriptions of the plants.

The typical iris blossom consists of a circle of six petals known collectively as the perianth. These petals are united at their bases into a relatively long and narrow tube, and below this there is the green ovary, which, after flowering time, becomes the seed pod. Three of the six petals stand outright or hang down, and are known as the falls. The other six are upright and are called the standards. There are three stamens, each one hidden under one of the three, arching, ribbon - shaped, petal - like branches of the style. The style branches press close down, each upon a fall, and between the two is the stamen. The stigma is transverse membraneous growth on the under side of the style arm near its extremity, like a little projecting shelf.

All these flower parts are ingeniously arranged to facilitate cross fertilization by insects. The bee alights on one of the falls, which serve as convenient landing stages for aerial insect visitors, and enters the flower in search of honey by burrowing in under the overhanging style arm. He disappears completely from view, but emerges a moment or two later with his back well dusted with pollen from the overhanging anther of the stamen. When he enters the next flower, some of this pollen is scraped from his back by the stigma of that blossom, and the fertilization is accomplished.

An impression is more or less prevalent among those who have not grown them that irises demand water, or at least moist soil for their successful culture. When I set out my first bearded irises I was instructed by a friend who had had much more gardening experience than I, to set the plants immediately in front of the rainspouts at the corners of the house that they might be deluged each time it rained, with the moisture they craved. Those of that first lot of irises which still survive owe

(*Continued on page* 90)



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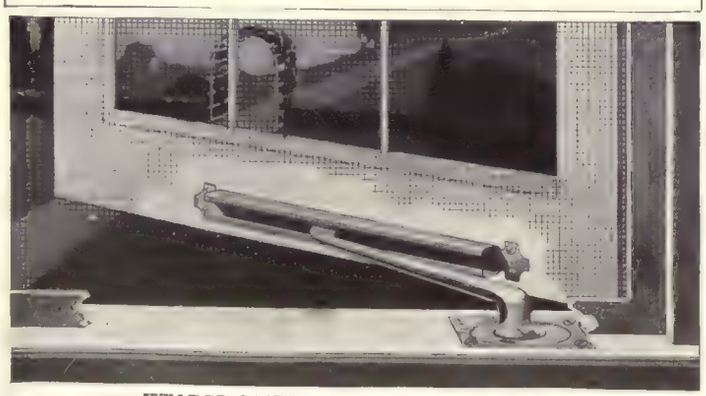
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DETACHABLE HANDLE NOT SHOWN



In creating new iris the hybridizer plucks with fine pointed pincers the stamens of the blossoms selected for seed parents

Flowers of the Rainbow

(*Continued from page* 88)

their existence to the fact that I have since transplanted them. This persistent belief among the uninitiated that the iris is semi-aquatic is probably due to the fact that the native wild iris, *I. versicolor,* really is a semi-aquatic, and thrives in swampy meadows. This particular species, however, and the English, *I. Pseudacorus,* both Apogons, are perhaps the only irises that can live in water. A few others prefer damp soil, notably the Japanese, and these can stand actual water in summer; but most of the others, including the great army of bearded irises, demand dry soil and full sunshine.

One is usually warned against the use of manure as a fertilizer, and to bring manure into actual contact with the rhizomes is said to be fatal. Bone meal, dug in around the roots, is always recommended. The fear of manure is perhaps somewhat exaggerated for I have used it successfully in my own garden, as a top dressing, later dug in. A dressing of lime is a necessity for success with bearded irises, but strangely enough, the Apogons must never be given lime.

Irises have some insect enemies but not so many as do some other garden plants. Tent caterpillars occasionally destroy a few flower buds, while the iris borer is a more formidable foe. This pest, the larva of a moth, enters the flower stalk, which soon shows by its withering that the borer is within, and works downward. He may enter the root and destroy it. Keeping the beds cleanly cultivated and free from rubbish is the remedy prescribed for the borer. It is obviously also necessary to kill the individual borers wherever found, to prevent their reaching the root. Cut worms also occasionally do damage.

Usually more serious than insect pests is the root rot disease which reduces the normally firm, brittle rhizomes to the consistency of custard. I first made its acquaintance several years ago when I received a large consignment of roots and discovered they were all affected. I cut away the rotted portions and soaked the remainder for an hour in water tinged pink with potassium permanganate. The treated rhizomes gave a perfectly normal crop of flowers. Dusting the roots with powdered sulphur after the diseased portion has been cut away is also recommended, and Mr. E. B. Williamson recommends scraping away the diseased portion without removing the plant and filling in the cavity with powdered gypsum. This method has proved successful with him and has the obvious advantage over other methods that it leaves the plant undisturbed.



Structure of the Iris Flower

The structure of the iris flower. Courtesy of the American Iris Society

Nine-tenths of the irises under cultivation in American gardens are Pogoniris, the tall bearded irises. The American Iris Society finds that more than 2500 named varieties have been offered for sale in this country since American seedsmen have sold the plant, and it is thought that 1300 of these are still advertised. A recent balloting by members of the society resulted in a selection of but 750 of these as worthy of any consideration at all, and of these not more than 100 scored more than 80 on a scale of 100. Hereafter dealers can hardly afford to fail to publish in their catalogues the society's rating for each variety offered for sale, as the peony dealers are already doing. With this rating as a guide the beginner may make his selections with a good deal of confidence.

The tall bearded irises may be considered in two groups, first the novelties, introduced within the last five or six years; and second, the standard varieties, introduced prior to that period. The former are, of course, much higher in price, but as the work of the plant breeders goes on constantly, and is yearly more intelligently conducted, the newer irises can, in general, be counted on to be better than most of those now existing, and each year will see many now standard varieties discarded for manifestly improved forms. It will be gratifying to the possibly slender pursed novice to know that a high priced iris, if it is really good, will not remain high priced, or excessively so, for any very lengthy period. This is due to the fact that irises are propagated by root division, and if the plant is a reasonably rapid grower the stock will multiply rapidly enough to permit price reduction. if it does not, the variety is, obviously, not completely good. It is certainly a poor grower, and such a variety will in all probability soon be replaced by another equally valuable as a flower and improved as to annual growth. The constantly growing demand for all the better irises is, however, another factor which tends to keep prices high in spite of rapidly multiplying stocks.

Pogoniris are often ar-

(*Continued on page* 92)

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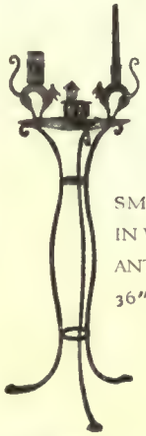


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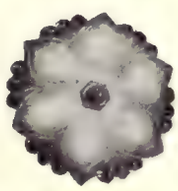
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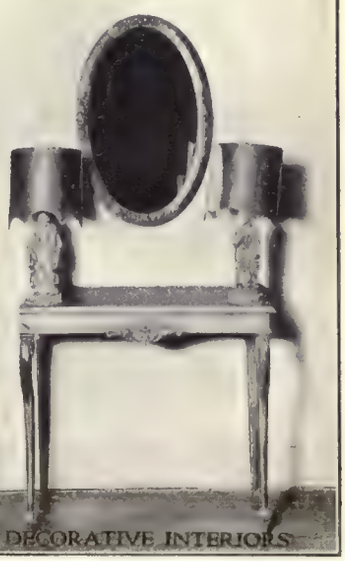
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Flowers of the Rainbow

(*Continued on page* 90)

ranged in subdivisions according to color, and as these section names occur frequently in catalogues some explanation is called for. These sections and some of their outstanding characteristics, follow:

Germanica: May flowering, blue and purple flowers.

Pallida: Wide foliage, maximum height, the flowers in blues, purples, lavenders and pinks.

Variegata: Standards always yellow. Falls of various colors, including yellow Amoena: Standards white. Falls

Amoena: Standards white: Falls of various colors.

Neglecta: Standards and falls, lavender to purple.

Plicata or Aphylla: Petals white with colored borders.

Squalens: Standards copper to fawn. Falls of various colors.

There are many varieties which can hardly be assigned to any of these sections.

It would be very difficult to give a list of the ten best standard bearded irises, probably quite impossible, but for the beginner's guidance the following list may be of value. It contains one or two of the best in each of the principal sections.

Germanica. *Kochii,* a rich deep purple, 2′ in height, very early.

Pallida. *Pallida dalmatica.* This is a tall silvery lavender, self-colored flower. A variety of it, *Princess Beatrice,* is ranked as the best standard iris in America. There can be few flowers in the world more beautiful than this in form, texture and color. *Lord of June,* lavender blue, 3½′, and *Juniata,* of similar color and height. *Queen of May,* 2½′, pink.

Variegata. *Loreley,* standards pale yellow, falls purple with pale yellow border. Very effective in the garden. *Maori King,* standards bright yellow; falls crimson, yellow bordered. *Aurea,* standards and falls both bright yellow. All these are from 2′ to 2½′ high.

Amoena. *Rhein Nixe,* blue white standards with pansy violet falls, 40″ tall. *Thorbeck,* 2′, violet blue velvet falls. *Wyomissing,* standards tinged pink; falls deeper pink lightening at edges.

Neglecta. Standards violet, falls darker; 32″. *Archeveque,* standards violet, falls purple; 27″.

Plicata. Madame Chereau, white bordered with lavender; 3′. Introduced in 1844, this is still one of the best. *Ma Mie,* violet margins, height 3′.

Squalens. *Prosper Laugier,* standards bronze red, falls velvet red purple; 32″. *Jaquesiana,* introduced in 1840. Standards coppery crimson, and the falls a brown red. 3′.

The constantly increasing interest in hybridizing makes it certain that most of the standard irises are, in the comparatively near future, doomed to be driven out by the newer and better varieties. There are hosts of these novelties now offered for sale and already establishing themselves, but it takes time to achieve the general introduction of a new iris, because until stock is plentiful, prices are too high for the average purchaser.

The best of the newer irises relatively few growers have seen, and it is in consequence with some hesitation that any of them are here named. The following are, however a few of those receiving the highest commendation from those fortunate enough to own them:

Lent A. Williamson, violet and purple; frequently rated the finest iris ever produced in America if not in the world.

Ambassadeur, red violet.

Ballerine, a fragrant, blue iris.

Dominion, standards bluish violet, falls indigo purple velvet. The most famous iris produced in England. Also a competitor for worldwide first honors.

Souvenir de Madame Gaudichau, deep purple.

Magnifica, standards blue, falls reddish violet. A French production famed for its size. Blossoms 6″ in height.

Queen Caterina, pale lavender violet.

Phyllis Bliss, pale rosy lavender.

The iris is propagated by breaking the rhizomes into several pieces and planting these just beneath the surface of the soil, late in summer. Irises may also be grown from seed, though many varieties are sterile and produce no seed. As present day irises are of very mixed origin, it follows, when they still retain the power to produce fertile seed, that this seed will, in turn, produce plants which may reveal any trait of any ancestral plant, or any combination of such traits. It is from this situation that the joys of seedling raising arise, for he who plants iris seed experiences at once the thrills of both gardening and gambling. Anything may happen, but interest is greatest when the seeds are not the result of chance insect fertilization, but of the deliberate hand crossing of two prominent varieties.

The usual procedure of the hybridizer is to pluck with fine pointed pincers the stamens of the blossoms selected for seed parents, while these flowers are still in bud. This results in a rumpled flower, but one which can not fertilize itself. Bags of white muslin are tied over each of these mutilated buds.

We will suppose, for sake of illustration, that the seed parent selected is a purple iris which is known to produce seed. When the blossoms are well opened within their insect excluding muslin bags, the hybridizer gathers stamens from the plant he has selected for pollen parent. We will assume that this is a yellow iris. He transfers the pollen from these yellow iris stamens to the stigmas of the purple stamenless blossoms and again ties on the protecting bags. To accomplish this pollen transfer he may use a camel's hair brush, or simply rub the anther of the stamen on the stigma. Bags may be removed as soon as blossoming is over and the seed from the resultant pods is planted in the fall. This seed will ordinarily germinate the following spring, and the plants usually blossom the spring after that. In the case under consideration these flowers may be expected in all possible combinations of yellow and purple, together with other unpredictable colors derived from unknown ancestors of both parents.

It is in this way that the producers in France, England and America are bringing forth each season the new irises destined to drive out the present standard varieties. Each hybridizer, and in these days everyone has his seedling bed, hopes to make a great discovery. The greatest of all hybridizing stories is that of Mr. E. B. Williamson of Bluffton, Indiana, who had a row of *Amas* bearing about 500 blossoms. Mr. Williamson applied pollen to every one of these 500 flowers and was rewarded with but a single seed. It was this lone seed, however, which produced the famous *Lent A. Williamson.*

The novice hybridizer must bear in mind several important facts. Many irises, for example, are sterile and will give no seed, and others which will produce seed under cross fertilization, produce nothing but sterile pollen. Many seeds themselves are sterile, and many which are fertile will not germinate the first year. There is one recorded case of an iris seed that delayed 18 years before germinating! It is necessary to plant iris seed in the fall, as the winter freezing is essential to germination. The seeds may be planted in rows like sweet pea seed, and the little sturdy seedlings are at once identifiable from the accompanying grass and weed:

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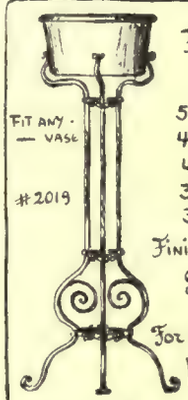
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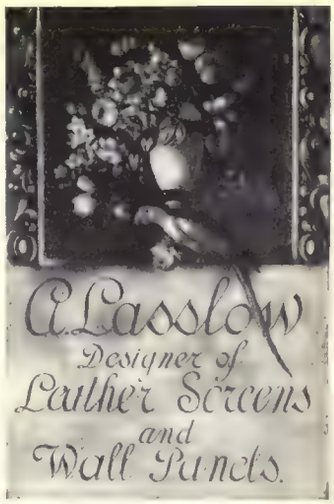
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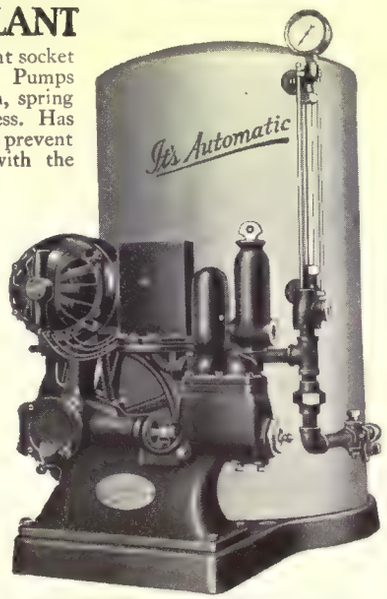
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32A

The Eternal Kitchen

(*Continued from page 33*)

room with its red tiled floor has determined the kitchen's character—a plain red oilcloth on table tops, red tiled floor, red gingham in cupboard doors, everything as in an English cottage.

As kitchens become more and more convenient to the hand, more and more laboratory-like, we are apt to lose sight of the old charms, and overstress shining white porcelain and metalic efficiency. There is, of necessity, so much shining metal and enamel that such colors as we bring into the kitchen may be strong ones. There is a certain amount of color always established—the white of the tiles or enamel; the black of the stove and heavier pots and pans; the glitter of bright aluminum and nickel; the occasional strong crude spot of copper; and the terra-cotta of brick and earthenware. The most successful colors to add to these are fresh pure ones. Red check gingham seems to have the same affinity for a kitchen that red geraniums have. Blue, a good coarse washable blue, is equally friendly. Green is very agreeable and too rarely used. There is a green linoleum made in imitation of green marble that is cool and clean looking. Orange and lemon yellow are delightful.

Trying to make a kitchen too pretty may easily become a silly and absurd performance, but if decoration meets the requirements of cleanliness and has a certain relation to the crude shapes of pots and pans and such, I see no reason why we should not indulge our taste for modern art here. One of my friends who has fallen a victim to the delights of the Russian peasant scheme of decoration of the Chauve-Souris has established a modernist bee hive in his apple orchard, because he has no opportunity for that particular sort of taste in his Georgian house. He has a row of bee hives painted in vivid colors—green and red yellow and violet and pink and blue and orange—and it is a sudden and amusing joy to the eye. The gay and innocent color of the Chauve-Souris is applicable to the decoration of the kitchen, whereas more sophisticated decoration is not, because there is no possible careful scheme among kitchen furnishings. Therefore, brilliant color is desirable.

In a Long Island house built in the Italian style the kitchen is one of the most interesting rooms in the house. The floor is of linoleum blocks, huge black squares separated by gray lines. The walls and ceiling are washed with lemon yellow, and the trim is stained a dark Italian walnut. We had a pair of old Venetian kitchen cupboards, yellow glazed to a faded tone, painted with baskets spilling over with turnips and carrorts and such, which gave the kitchen so fine an air we had to search for other Italian things which would also be sensible as well as beautiful. A working table was necessary, so we bought a slab of yellow marble and placed it under the large window, supporting it by a pair of wrought iron brackets. This kitchen console is quite as useful as a white enamel table, and very decorative as well. Curtains were made of a heavy washable orange linen, and the kitchen table has a set of cloths and napkins of the same linen for intimate breakfasts.

Another kitchen equally amusing is in the little French lodge house of a lady who has fastidious requirements. This kitchen has a floor of real red tiles, true to the French in color, whitewashed walls, and a light green trim. A reproduction of an old Breton cupboard in oak has the place of honor. An ordinary drop-leaf table of no period, several Breton oak chairs with rush seats, a lot of Brittany peasant china and red and white striped linen curtains emphasize the French note of the room. I must not forget the orderly rows of little brown earthenware pots, so reminiscent of thick cream, that are used for tea and coffee and such, on a long shelf. These squatty little pots are embellished with labels adapted from the designs of the Brittany china, and lettered according to the contents. Under the pot shelf, which is green, there is a smart little ruffle of red and white striped linen that can be hooked on and off easily.

My own kitchen in my New York house is to be a mixture of English and French—Adam and Directoire, friendly periods because they both come from the classic Italian. This kitchen is planned around a lovely old Adam cupboard, painted light blue, with deeper blue lines in its groovings, and white lines in its panels. The interior of the cupboard is painted an extraordinary bright pink, and my collection of blue and white glass is lovely in its candy-colored setting. The walls and trim of this kitchen are light blue, enameled to the quality of lacquer. The floor is of a plain black linoleum waxed to shine like marble, and the curtains are of pink—very pink chambray, with wide ruffles. These ruffles are of coarse lace, embroidered with pink and blue cotton threads, imitating the Russian peasant lace. The two long French windows open into a tiny yard (we call it a "garden" in New York) enclosed by a high boarded fence. This fence I purpose to have painted from that joyous design by Rousseau, "Les Farceurs," a mass of tropical green-leaved plants and trees with two monkeys beaming at you from among fantastic branches. The painted branches, the brick pavement, and a wide awning of dark green will make this little yard an open air breakfast room. It will be furnished with iron table and chairs.

The average American kitchen is small, and therefore, must be compact and ship-shape. A small kitchen must have washable walls, although a large room, with plenty of windows, may have its walls papered. In Falls Village, Connecticut, there is a refreshing kitchen in a remodeled farmhouse. Several doors and windows supply adequate air, so the walls, which are covered with a large green and white lattice paper, are immaculate after several years use. The doors and shelves and tables are painted bright green, and the floor is covered with a plain dark green linoleum. The doors here have long full curtains of black mosquito netting, which keep flies out, and give the coolest effect you can imagine.

A fresh and convenient apartment kitchen is shown in one of the illustrations. Here the space is so precious that every bit of wall space is required for provisions. This little kitchen is shining white paint or shining black metal, and navy blue and white china and linen. The sash curtains are blue and white check gingham. The spice pots and headboxes are blue and white, everything is of the simplest, but the cool impression is far from ordinary.

One of the finest rooms I know anywhere, is the kitchen in a remodeled American house, beautiful white paneling, large flagstones making a floor, whitewashed ceiling and very delicate white beams crossed by three great supporting oak ones—a deep chimney place, with oak settees under the hood, and a checked gingham curtain pleated under the mantel shelf. Geraniums on the window sill. A drop leaf table in the center of the room with two wheel-back chairs. A great dresser of deal, with cups and saucers and plates spread out, and great copper pots beneath it. A grandfather clock between door and fireplace. What a kitchen to sit still and dream in.



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August Emphasizes Cool Shower Baths

(*Continued from page 65*)

work. It is sometimes a three-chambered valve with places marked for hot and cold water. The graduation of hot and cold is controlled by a plunge so arranged that you can set it to all degrees of temperature from hot to cold, to no water at all. The volume adjuster too, is a great convenience.

When building a recess for the shower a cabinet can be placed in the wall, taking up no bathroom space whatever, thus leaving the bathroom clear and free even if small. A door or sheet here saves the room from splashing.

Many people crave the luxury of the shower where there is no space; for such there are installations which involve no extra "fussing" or demoliting of the bathroom. This is a device which fastens to the faucet (one that ejects hot and cold out of the same vent is most desirable) and is attached to the shower head by rubber woven cord and seamless tubing. Shower head and sheeting of finest quality are available for such an installation.

Shower heads can be placed in the ceiling or on the side wall. The first is a head wetter, the second is set at such an angle that it can be used whilst leaving the head dry. Some people use douche, needle sprays on the three sides of the cabinet and a shower head above for a very stimulating type of shower bath. There are various types of sprays and water flows to suit these tastes.

In some installations nothing but the valves and nameplates (made of nickel, silver, gold or porcelain) show. In others all the pipes show. One shower installation shows a battery of vertical pipes, the pipes perforated their entire length and a thermostatic device regulating heat and volume.

Though open plumbing openly arrived at is a good scheme, the recessed closet with pipes is also good. Here the pipes do not show, yet their doings are easily reported. However when a good firm installs the shower with the fixtures cavity re-packed from the outside, the hidden plumbing is a safe venture.

The soap dish and sponge rack are the only accessories needed in the shower bath—outside you can hang your towels. Where the floor of receptor is slippery a rubber mat or something equally as stable should be used. Some mats come with suction cups, so that it is impossible for the mat to slide. These can be had in various sizes and shapes.

A mat directly outside the shower is a necessity, for you are wet-footed and may slip on the bathroom floor unless the non-skid device is surely in place.

If you are traveling in by-ways there is a brush device with shower valve—which enables you to carry your shower with you. Use it in connection with a faucet and an ordinary water basin, and be refreshed.

A few final words of caution, to be remembered when you are planning to install a shower:

1. Automatic mixers and thermostats are more or less dependable according to the manufacturer. They are genuine luxuries, but not absolutely necessary.

2. The valves of the thermostat should be near the entrance of the cabinet, so that the arms or shoulders need not be showered until the water is the desired temperature.

3. If the piping is done well, you can temper your hot and cold water usually with little trouble even without extra devices.

4. Remember that you are often urged to buy "hifalutin" things which are sometimes excellent and sometimes rubbish. Be careful. Keep the bathrooms simple. Dispense with what is dispensable and get what is comfortable, studying economy when possible.

5. Tiled or honed marble floors have proven wiser than porcelain for receptors.

6. Before deciding on your shower, look at many manufacturers' things and select the simplest that is well made and of the best materials.

THE BOOK OF THE DAHLIA

THE AMATEUR'S BOOK OF THE DAHLIA, by Mrs. Charles H. Stout. Doubleday, Page & Company.

The planting and raising of dahlias, to Mrs. Stout, seems no less important than the establishing and developing of nations, and it is for this very reason that her book of the dahlia is so significant a volume. Taking the story of the dahlia so seriously, she has brought together in her charmingly and practically illustrated book, a volume of material of overwhelming interest to the student as well as the lover of this today most popular flower.

Not only does this book contain comprehensive instruction on the propagation of dahlias, their birth and growth, all the detail of cross-breeding and fertilization, but in addition to these homely details, Mrs. Stout gives a fascinating account of the discovery of the dahlia in Mexico centuries ago. We read that Hernandez was sent as an envoy by Philip II. to "study the plants and animals of New Spain", all because Mexico had produced the dahlia, which had caught the fancy of kings and queens, of gardeners and other royalties.

At the beginning of the 19th century, Mrs. Stout tells us, a perfect craze for dahlias swept over Europe. No garden was complete without it. Every variety of color and combination of colors was undertaken and accomplished. A National Dahlia Society was formed in Great Britain, and enormous sums of money were spent on every novelty.

In the course of time naturally the meteoric way of the dahlia brought it back to America and here its success continued and increased. Of course we have a dahlia society here, and according to Mrs. Stout's wonderful story of the dahlia there are over five thousand varieties to be found in trade catalogues. Strangely enough the dahlia does not seem to have grown arrogant with its international triumph. It still consents to grow on mountain slopes, in lowly gardens, near the sea, far north in England and south in America. But two conditions must always surround dahlia culture, fresh air and moisture. The ideal place is an open, level bit of land, with the morning sun, a few trees for shade, a gentle rise of ground at the back to bring enough but not too much rain. In fact this sounds like an ideal set for a charming cottage where human beings could flourish as well as dahlias.

A summary of Mrs. Stout's book would really make an interesting article in itself. And with all its importance to dahlia lovers, it is no easy matter to bring it down to the space allowed in a mere book review. In the introduction to the book of dahlias, we are told that if dahlia culture in America continues to increase in the future, we shall have a place in the world of horticulture as the propagator of a race of magnificent flowers.



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House & Garden

FALL PLANTING IN OCTOBER

YOU can tell a real gardener by the fact that his gardening enthusiasm has a second blooming in the autumn. Almost everyone gets out and digs in the spring, and yet there is a powerful lot of digging to be done in the autumn if you want a successful garden next year. By planting now several months are saved and you have a cleaner slate to begin with next spring. If House & Garden could only initiate its hundred thousand readers into the goodly habit of autumn planting, the gardens of America would make incalculable progress. That is the purpose of the October issue. It is edited with a view to giving gardeners a renewal of their gardening enthusiasm.

If you are contemplating some landscape work you will want to read the article on how to lay out an approach to your house, study the views of the remarkable California gardens, consider the contribution on how to lay garden paths and the pages on the principles of landscape design. In addition to these are articles on how to grow bulbs indoors, on the method of planting an English garden, on the covering capacity of vines, on a city backyard garden, on the flowers to grow in the greenhouse this winter, and, of course, the fall planting table with its explanation of how to do this planting.



Among the delightful houses to be shown in the October issue is this restored and remodeled Pennsylvania farmhouse

While this work is going on outdoors there is a continuation of autumn furnishing inside the house. Those who take up this interior work in October will find in the suggestions pages of mantel fixtures, of new glassware, of rugs, tassels and the Little Portfolio of Good Interiors. The Portfolio in October is devoted to views of a small country house furnished in simple, livable taste.

Nor are the interests of the prospective house-builder neglected in this issue. We will show four houses with plans—one large design in half-timber and three smaller suggestions. There will also be an article on patios and a practical discussion of paints. To make the house-building measure full to overflowing, we show how an old Pennsylvania farmhouse, on the verge of decay and collapse, was restored and enlarged to a beautiful all-year residence. If you are going to build suggestions such as these are invaluable.

In this October number there will also begin a monthly page conducted by Ruby Ross Goodnow, a page of suggestions from this well-known decorator which will be welcomed both by those who plan to have a decorator assist them in the furnishing of their homes, or who wish to do it themselves.

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HOUSE & GARDEN SETS UP *its* BULLETIN BOARD

ACCORDING to *Vogue's* excellent articles on etiquette, the proper way to introduce dinner guests is to say: "Mrs. Blank, I want to introduce my husband." Well, readers of HOUSE AND GARDEN, we want to introduce this new page. It is to serve our mutual interests in a number of ways, becoming a bulletin board or an experience meeting, as the case may be. There are things constantly happening that would interest HOUSE AND GARDEN readers, things that somehow just can't be squeezed into the body of the magazine. Some of these will be noted on this page. It will be a regular monthly feature.

GOOD small houses do not grow on every bush. Members of the American Institute of Architects, however, have determined to increase the crop. Through the medium of the Architects' Small House Service Bureau plans and designs for good small houses are being distributed at reasonable cost. Obviously, any one group of designs will not suit all sections of the country, and there are now being issued books of plans for houses applicable to each section. The latest to reach our desk is the book of the Mountain Division, with designs particularly adaptable to Colorado, Wyoming, Utah and New Mexico.

THE Bureau of Plant Industry in the Federal Department of Agriculture includes in its personnel many investigators, experimenters and hybridists at home and abroad. These men are constantly endeavoring to discover better methods and to produce better varieties for the improvement of American horticulture. Ranking high in this body was Dr. W. Van Fleet, whose untimely death in January, 1922, leaves the rose world poorer. Silver Moon, American Pillar, Dr. W. Van Fleet, Sir Thomas Lipton, Bess Lovett, Alida Lovett, Mary Lovett, are some of the familiar because successful American roses produced by this great American worker for the American public, and not "made in Europe."

AT the time of his death there were on trial, of Dr. Van Fleet's hybridization, a dozen or more roses produced by this genius with a view of providing what he called "dooryard roses," able to do satisfactory service with the least care in the most places. Some of these roses had been tried for years; others were just being propagated for dissemination. But the Department of Agriculture has no means of selling or distributing large quantities of roses. Therefore, various members of the American Rose Society suggested a way in which these Van Fleet rose creations should be given proper distribution.

THE Bureau of Plant Industry will provide a few plants of each variety to be disseminated. These will be put into propagation by the American Rose Society, so that a reasonable distributing quantity may be provided. Nurserymen and rose men who are members of the American Rose Society are then given opportunity to subscribe to an arrangement by which this propagating material is equally divided among the signatories. The American Rose Society thus becomes the intermediary which makes possible simultaneous, country-wide distribution of these rugged new roses. The first rose now in hand under this system has been christened Mary Wallace, in honor of the daughter of the Secretary of Agriculture.

AN ingenious and picturesque method of handling a little brook is to be found in the Country Club District of Kansas City. One of the roads cut across a brook. The obvious method would have been to build a bridge. But the designer was avoiding obvious methods, and instead of throwing a bridge across the stream, he dug out the stream bed at this point and laid in a concrete base the width of the road. Stepping stones on each side are for pedestrians. Cars and horseback riders splash through the stream. In spring and fall when the water is too high the ford is closed, and traffic goes around another way.

ONE of the reasons why HOUSE & GARDEN is valuable to its readers is the fact that it shows the work and prints the articles of professionals who are constantly desiging houses, laying out gardens and decorating rooms. These professionals have more to offer than the mere hack writer. Thus, in this number, we show the work of, or contributions from, eight practicing decorators, seven of whom are New Yorkers. The work of six architects is shown, three from New York and three from California. The illustrations are from such widely distributed areas as New York, Vienna, Paris, Florence, Cleveland, Pasadena, Detroit, England, Boston, Philadelphia and Delaware.

DOWN in this corner we purpose to print each month something about these contributors. For example, old readers of the magazine may often wonder who Gardner Teall is. He's been writing regularly for these pages since 1915. Or what Ethel Peyser looks like and why she knows so much about kitchens. Or Mrs. Perrett, who writes on tulips in this number, or Mr. Ortloff, who writes on birch trees. Next month, when there is more space, we'll tell who these good people are.



Gillies

A HOUSE SEEN FROM ALL SIDES

When a house can be approached openly from all sides, there can be no definite front or rear to it; the service wing must be as attractive as the master's wing. An example of this is found in the home of Norman Toerge, Locust Valley, L. I. It is built on a low hill surrounded by trees. As there is no attempt at formal landscaping, the house can be equally well appreciated from any point. Other views of it are on pages 38 and 39. Howard Major, architect



MODERN FRENCH *and* VIENNESE DECORATION

France Is Combining Period Decoration With Art Nouveau. Vienna Shows The Ultra Secession Spirit in New Decorations

GILES EDGERTON

TO originate, to work wholly without tradition as though no art had ever existed before in the world, seems to be the intention of the modern school of art in middle Europe. Whether the expression is architecture, sculpture, or the making of furniture, fabrics, silver or porcelain, the effect must be (in form, color and texture) new to the existing art world.

It is this absolute determined originality that sometimes produces a sense of shock in the minds of those more accustomed to being led into art adventures down gently sloping paths of tradition and memory. But the whole scheme of interior decoration in Europe today is to experiment, to test, to evolve from the unknown and mysterious new expressions of beauty in homemaking, or what seems beauty to eyes attuned to the "new art" movement in decoration.

Germany is unquestionably less handicapped in this new movement by developed periods in architecture and decoration. This is a curious fact, when you realize what she has accomplished in other intellectual achievements; in music and literature and philosophy you recall vast springs of interest that have influenced the drama, the scientific spirit throughout the modern world. But in art and architecture you seek in vain for a Goethe, Schiller, Wagner, Kant, for a Hauptmann, or Strauss!

There were, to be sure, Boecklin and Stoeck and Klimpt, but these were men rather of naive fantasy with fresh poetical minds, who found quaint adventures into strange art lands. They could not well be imitated. Their art was not so much calculated to inspire thought, as to create an emotional reaction to their creation.

It is not so many years, a decade or two, since Europe decided upon self-determination in art. It is easy to remember those famous art slogans that came to us from Paris and Munich—"Art for art's sake", "Art without tradition", "Art a law unto itself". And yet, of course, in time, these gentle lawless creators became organized and in Munich they were the Secession men and in France Art Nouveau. But even though grouped they still recognized no authority. They expected to achieve a fully developed art in one generation, and yet with their furious determination to be original, they were controlled by one point of view, to dominate art with flowing lines. One could be original, but not individual. And perhaps because of this very limitation the new art swept over Europe, dominating architecture, sculpture and the crafts, admitting no other period of art into companionship. The past was ignored and there was no truth in any present art except the often spineless fluidity of Secession and Art Nouveau. In France Lalique was its prophet, in Germany and Austria there were several in command, Hofmann, Pechi, Reinhardt, dominating.

In no way should this movement be associated with the modernist movement of today, the Cubists, the Futurists, the Primitives. These schools are all a reaction from the conventional early periods of art, not a development of European Secessionists. Today, especially in America, we seek



Juley

An entrance hall in latest Viennese style, furnished and decorated by Joseph Urban. Chairs are enamelled tea color with frieze of silver scrolls; the rug black and white velvet. The center of the decorative motif is a painting by Gustav Klimpt, famous for delicacy of form and freshness of color. The silver vases and tea sets by Hofmann



The study in the Paris home of M. Bernheim has walls hung in fluted folds of green velvet. The furniture is Louis Phillipe in form with gold frames



The bathroom in Mme. Bernheim's home is of blue and green mosaic. The bath has a marble surround, and the dresser has a marble bracket

Drawing room, in the home of M. Kapferer, has walls of gray and yellow damask and a typically Art Nouveau fireplace of yellow marble



to be archaic or to be wholly primitive. It doesn't in the least matter which. We either want art that seems very old or that is so infantile that it still seems a little incoherent.

In time, as the craze for the "new art" increased the most adamant of the producers began to crave some sort of authority, some whisper of paternal wisdom, and the Secessionists as well as Lalique turned to Nature for help, feeling quite safe on her green threshold. And for a number of years this phase of art was dominated by curving vines, rounded flower petals, strangely elaborated leaves, always curves, circles, ovals, delicately modeled figures twined about other curves; an essentially graceful art, without fire or ecstasy except in color.

This epoch of art, for we would not be allowed to call it a "period," has continued its grip on Europe up to the present day, especially in architecture and interior decoration. It has developed some very curious manifestations according to the temperament of the individuals most interested in its expression. Just before the war in some instances it degenerated horribly into monstrosities in architecture and decoration. "Anything to be different" had become the slogan, and eccentricity became the goal in both France and Germany. The early influence of the beauty of nature was swept aside, and terrible distortions followed, not only of nature, but of the human body, and then manifestations of cruelty, of strange delight in wantonness,—as the use of man's heads for the capitals of supporting columns, the weight of mighty walls resting on upturned faces. And then a cessation of art expression during the war. And today a vigorous uprising, especially in Vienna, along the finer, earlier Secession lines, and in France still an appreciation of Art Nouveau but some barriers down and occasionally simplified period furniture introduced quite charmingly with the "new art."

A recent exhibition in New York reveals to us the old spirit of Viennese art in its purest forms and richest trappings. In these rooms, shown in our illustrations, the decorations and furniture are all designed and executed by Joseph Urban, that Viennese genius who has done so much for stage decoration in this country with his scientific knowledge of color and his fearlessness in creating new forms of decoration. In these schemes we see Urban's great cleverness in the use of simple materials for ornate effects, the original forms of his furniture and cabinets and the interesting manner in which he has incorporated all paintings into his scheme of wall decoration.

There is no trace here of that tortured spirit of a dozen years ago. It is sincerely and earnestly the presentation of the New Art as one skilled believer in it can set it forth.

Pechi's wall papers and silks are used to decorate the wall—those curious, shaded stripes of gray, or yellow, red and black, often with superimposed designs of white lace or colored flowers. Black woodwork predominates, with a fine finish of silver beading in one room, with white beading on black stripes or black on white in two other rooms.

The walls on which the modern lace is displayed are tightly stretched gray velvet. And all the little cabinets and alcoves which show porcelains and silver are lined with a cool strong shade of green. Floating curtains are cool, apple green chiffon with an interlining of sky blue. If one could write as simply, freshly and surely as Urban uses color you would easily picture these rooms, so startling, so fresh, their beauty resting so completely on the new art of Vienna as Urban sees it and accepts it.

One of our illustrations shows the entrance hall, with a famous Klimpt figure painting in the center panel. Either side of a circular black and white rug

(*Continued on page* 108)



A baroque note is given this detail of a French bedroom in the shell pediment over the door. Plain silk is the wall decoration



Definite suggestion of Louis Phillipe in these chairs, with Art Nouveau mirror, and walls covered with tightly stretched mauve satin

M. Monteux's salon with Art Nouveau side lamps of metal and alabaster. The mantel also new art, and the chairs Louis Phillipe in feeling





Gillies

An unusual effect has been given the living room walls; they are crackled and antiqued in blue. The floor is painted red and waxed. Hangings are of a brilliant red design on a gray background. The rug also is gray. The chimney piece is of red lacquer with the brick surrounding painted white to act as a vivid contrast to the mantel



A vaulted ceiling and brick walls painted white form the background of the living porch. The furnishings consist of Colonial oak windsor chairs and a gateleg table combined with wicker. The floor is of red tiles, a color repeated in the glazed chintz shades. The architect was the decorator of the house

In the dining room, mauve colored hangings are used against dark walls. The lighting fixtures are painted the mauve of the hangings and the floor painted a darker mauve and waxed. These painted and waxed floors are a distinctive feature of the house, each room being treated in a different color



THE HOME OF NORMAN TOERGE, LOCUST VALLEY, L. I.

HOWARD MAJOR, *Architect*



The house is set in a natural grove and both the front and the rear are treated with dignity. The brick walls are painted white and left to weather. The shingle roof has also weathered to a silver gray. Touches of color are found in the stiles of the shutters, which are painted pale blue



EXTENDING SUMMER

Take Advantage of The Early Spring and Late Autumn Months, and Learn What the Countryside Can Offer You

COMMUTERS to country districts may have noticed of late years a strange company traveling on the trains in early summer and late fall. School children, boys and girls, with their books and their noisy enthusiasm. The younger ones are guarded by their fathers; the elder are quite able to travel alone. Finally arrived at the city, there are affectionate good-byes at the train gate. The children go on to school and their fathers to the office.

There was a time when this was not so noticeable. Ten or fifteen years ago the custom of country house-owners was to stay in town until school was closed and rush back in the autumn for the opening bell. It seemed to be the orthodox belief that country living began and ceased when the Education Board said so; that summer started and ended according to the dates in the almanac. This strange dogma was shattered, like so many of our quaint and beloved dogmas have been of late by the realization that common sense had no regard for such things as educational boards and almanacs. We found that the clock could be moved forward, although some preachers at first ranted against this, apparently believing that Divine Providence went about the world like an expert watchmaker, setting the clocks. Having found the day elastic, we are now learning that summer also is elastic and that the enjoyable seasons in the country, especially in the North, range anywhere from March 15th up to Christmas.

IN thus extending summer we had been able to accomplish many things.

First, we are now able to enjoy the country ourselves. In July and August the average country house is filled with company. We live from one hectic week-end to another. The grocery bills swell to enormous proportions. Father is obliged to take an occasional night off in town in order to rest up after his arduous duties as host; mother sleeps from Tuesday night till Friday brings the next batch of guests. One has constantly to be dressed up. It wouldn't do, so custom says, for your guests to see you in gardening clothes. But in early spring and late autumn guests apparently manifest no enthusiasm for the country. The grocery bills are normal again, and you go puttering about the place or tramping across country in any old comfortable rag that comes first to hand. To put it in candid and not altogether polite parlance, the country house owner secretly looks on the summer months as the time he runs a free boarding house for his relatives and friends. In early spring and autumn he can be himself and enjoy his family and the country.

A SECOND advantage in extending summer is that you really have a chance to garden adequately. The heavy work in the gardens comes in spring and fall months. In the spring you are starting the garden off—clearing off the borders of their winter mulch, sowing annuals, laying out the kitchen garden, and a thousand other duties. In the autumn there are bulbs and roots to be harvested, new borders to be built or old ones changed, shrubbery to be set out, and the kitchen garden spaded up or sowed to a cover crop. Such things cannot be accomplished with a houseful of guests, but no garden can exist unless they are done. By extending summer we give our gardens opportunity for the care they need.

TO these two advantages may be added a third, and quite the most obvious advantage. Until you have tried the early spring and autumn months in the country, you will never know what the country really is like, or how beautiful spring and autumn can be. Those sharp weeks before the elms show their reddish haze are filled with a peculiar beauty. It is the sort of beauty a child has just before it awakes. On all sides are to be found promises of the rich burgeoning that will follow—in protected corners the grass is delicately green, a courageous crocus appears in a sheltered pocket of the garden, the forsythia is just about to release its golden bells. In these early days you go about peeking under the mulch of the borders for old friends of last year, you count your gains and your garden casualties. Walk along country roads, and on all sides you see life beginning again—farmers at early plowing, bonfires burning up trash, windows that were closed all winter being flung open to the first warm breeze.

The late autumn months are the reverse of this. Stubble flies in the fields. The garden beds are mulched now, and the tender things hidden from the frigid blasts in pit and cold frame. Only a hint of autumn's color is left. Neighboring houses that were hidden by the trees now stand out naked and near. The roads are hard to your feet and there's a snap to the air that sets your blood atingle.

EXTENDING summer into late autumn has its effect on the house. Porch furniture looks strangely out of place indoors; and it is hidden away till next season. If one intends to stay in the country through autumn, heavier curtains supplant the lighter fabrics of summer, slip covers are taken off the chairs, furniture is moved about in the living room so that it is convenient to the fireplace.

Meantime the apartment or the house in town is being fitted up for the winter. When you finally leave the country and go back to town, the transition is gradual. By degrees the weather has driven you indoors. You return to town, and the change is no shock to you. You have taken all that the country has to offer you. Now you are ready for what the city gives.





THE STREET SIDE OF AN ITALIAN HOUSE

The Italians had a habit of building their houses directly on the roadway and presenting to that public street a façade that indicates little of the life inside. Shuttered windows on the second floor and windows protected by grilles on the ground floor offer, with the entrance door, a rather forbidding aspect to the passer-by. This custom is especially well shown by the Villa Dante Alighieri, on the Street of the Scissors, near Florence. Contrasting with this façade is the friendly and colorful arrangement of the house on the sides which face the garden and interior court, as shown on pages 54 *and* 55



This panel, the one at the bottom of the page and the one shown opposite belong to a set painted by the French artist Jolly for Francis Cottenet. This is a glimpse of the Hudson





A companion piece to the two circular painted panels shown opposite, this colorful study of ducks brings an old-fashioned air to a modern dining room



Color and the dignity of balance can be given a dining room by using two painted panels, copied after designs by Robert, and hung above twin console tables



This painted panel, and the one shown opposite, both copies by Victor White of panels by Herbert Robert, hang in the dining-room of Mrs. E V. Douglas

The panels by Jolly are dated 1858 and in both method of painting and color are characteristic of that time. They bring into a modern apartment a Victorian note



These circular panels, originally painted by the French artist Jolly for the home of Francis Cottenet, on the Hudson, now grace a new York apartment

DECORATIVE PANELS

Though Not So Elaborate or Important as Frescoes, These Painted Panels Contribute to the Beauty of the Modern Home

CAROLINE DUER

THE decorative panel, as such, had had a hard time in surviving the modern conditions of home-changing. Whether the trouble is with our characters or our circumstances we do certainly move about a great deal more than the artists who painted panels, and the people who had them painted, ever intended. They imagined that they were beautifying a home, not contributing to the impedimenta of those who now lightly "pitch a moving tent a day's march nearer"—they know not what!

Such is the case, however, and many pleasant pictures set over doors, or mantelpieces, or in dining room walls, have chanced to be abandoned when younger members of a family left the old family house. Happy those who could remove the charming paintings and bring them, not inappropriately, into new surroundings; or have beautiful views copied by competent hands and placed in the time-honored positions of panels long since gone from them. They make a most delightful sort of decoration; not so elaborate as a wall fresco, not so important as a portrait, but companionable to live with and, once detached from their original resting places, convenient to move.

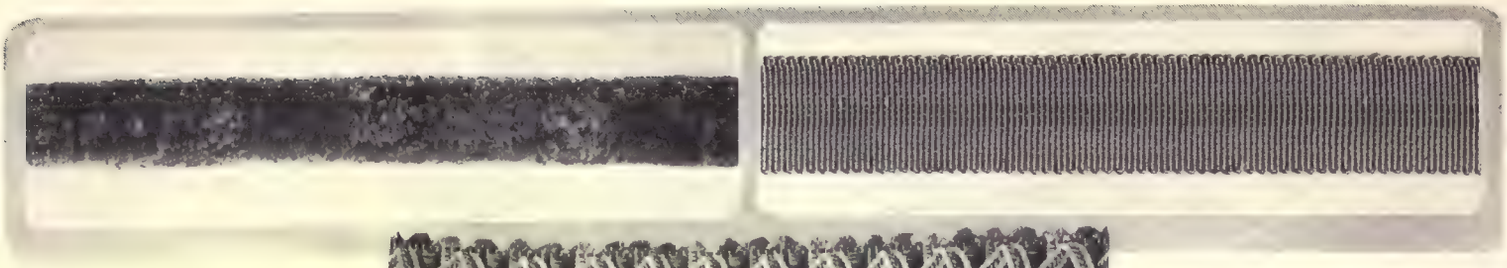
Of the panels shown in these illustrations, seven came from one of the fine, dignified old country-houses on the banks of the Hudson. The house of Francis Cottenet, "Nuit",—next to "Nevis" the house of Alexander Hamilton,—and now absorbed into the Ardsley Golf Club. The largest of these panels, that with the white steps leading down to the water, was once over the library mantelpiece. The two other views, one of the distant Hudson and one of the bridge across a narrow ravine in the grounds, were over the doors. They hang at present on the drawing room walls of Miss Fanny and Mr. Rawlins Cottenet's apartment in New York. The round panels with the birds and rabbits hang in the present dining room about as they once were placed in the past one, whose high ceiling, long French windows and stately proportions belonged to a period when people built to provide themselves with light and space, not to economize room. Interestingly enough the family tradition has it that the pictures were painted by the French artist, Jolly, who also did some decorative panels for the Belmont house, and who, upon discovering some particularly excellent method of coloring stuffs, abandoned his brush and founded the present dyeing and cleaning firm of C. Jolly and Son.



Harting

While originally designed for definite places in a room, painted panels can be moved about advantageously. This panel by Jolly, made for the library overmantel in a Hudson River home, serves for decoration in an apartment

The two long lovely landscapes, over the beautiful tables, are the property of Mrs. E. V. Douglass, and painted, after two celebrated pictures, by her son Victor White, whose charming Room of the Fountains at Wanamaker's is well known. These panels are particularly suitable for their place.



Uncut moss edging in black and gold makes a delightful curtain finish. (Right) Charming Directoire fringe in red, white and blue

Very plain and smart is the gold silk braid shown in the photograph above with its central stripe of vivid red adding an unusual note

TASTE IN CURTAIN TRIMMINGS

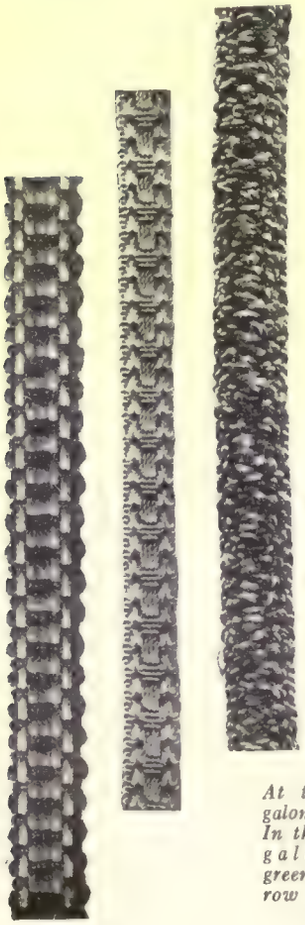
Whether One Uses Fringe or Braid, Much of a Curtain's Success Depends on its Edging

ALEXANDER KING

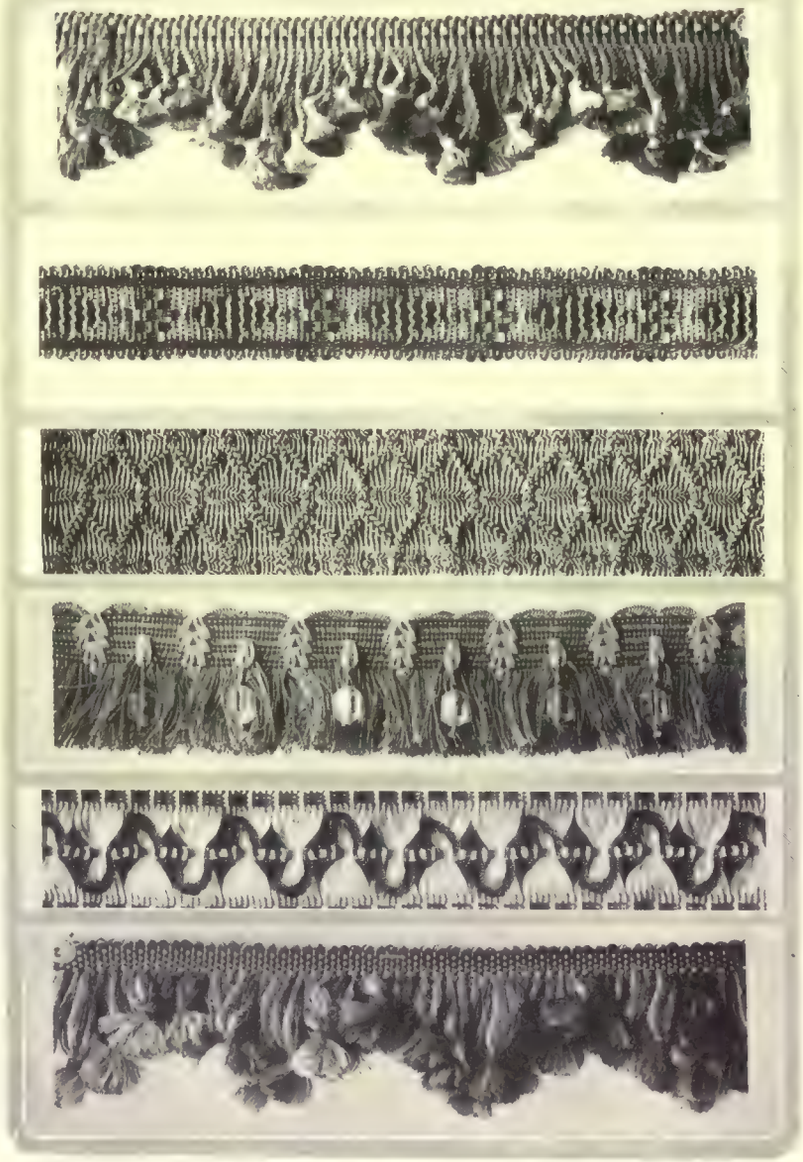
THE same selective sense which determines the proper molding to frame a particular picture or mirror planned for a definite space determines the exact type of trimming which is best suited to the curtains at the windows.

There is a fine old tradition to be followed in the matter of trimming for those who know their history. Each of the great styles produced its own particular method of treating this essential detail. Early examples are still extant on church vestments of the Middle Ages, and as we pass on towards modern times the trimmings keep pace with the luxury and refinement of each succeeding generation, resulting in a bewildering array of

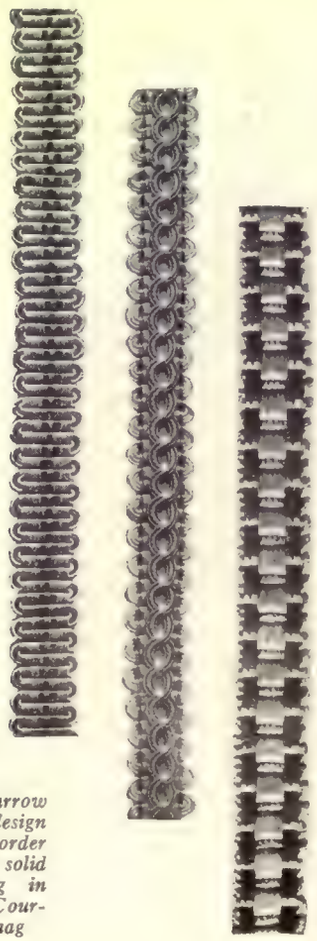
(*Continued on page* 80)



At the left is a narrow galon in crimson and gold. In the center is cream silk galon with accents of green. The other is a narrow silk border woven in two colors



(Beginning at top) Tassel fringe of multicolored wools with gold beading. Narrow silk braid in fawn and purple with tinsel accents. Galon in mauve and gold. Venetian edge in crimson and fawn with sapphire crystal drops. Openwork trimming of silk and gold tinsel. Wool tassel fringe for tapestry



(Left to right) Narrow braid in classic design woven any color. Border with scalloped edge solid center. Silk edging in ivory and crimson. Courtesy of Edward Maag

FABRICS FOR THE FALL

Which May Be Purchased Through the House & Garden Shopping Service, 19 W. 44th St., N. Y. C.



Dignified enough for a living room is this glazed chintz with a mulberry ground and brightly colored flowers, 31", $1.80



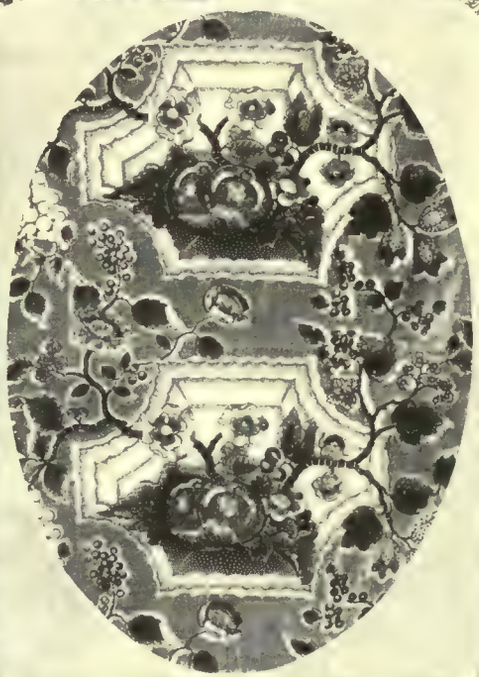




The glazed chintz above has an all-over flower design in soft colors on a warm brown background, 31" wide, $1.65 a yd.

Below is an effective sunfast silk damask in black and gold, 50" wide, $6.50 a yd.

Napoleon in all his glory is pictured on a natural linen ground, 40", $11.25



(Above) Charming toile de Jouy in rich rose color on a white ground is $1.65, 30"

Glazed chintz with a pale green ground and design in blue-green and pink, 25", $2

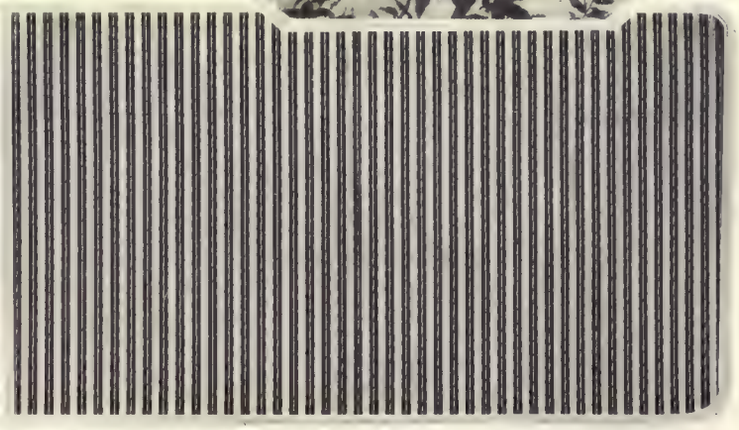


Glazed chintz in a design of bright fruit and softly colored foliage on either a tan or apple green ground, $3.95. 25" wide. Linen in blue and mauve, 50", $7.50





In order not to have too much figured chintz in a room, it is advisable to use a striped material on the chairs. Durable denim in combinations of mulberry and gray, blue and gold or brown and blue is 36" wide and 85c a yard



This gay striped mercerized fabric that is practical as well as effective would be charming on chairs. It comes in blue and red, blue and yellow, red and green, red and yellow, tan and brown or cream and yellow, 50", $3.75

COLOR SCHEMES FOR MEN'S ROOMS

Color Should Be the First Consideration In Planning a Man's Room

CHANDLER W. IRELAND



Soft old pink walls, Directoire chairs done in apricot, blue and black, interesting Godey prints and an old Victorian needlepoint above the black mantel makes this a room of glowing color

A colorful living room can still have plenty of dignity. Here the walls are blue green, the curtains gold taffeta and the carpet dull Venetian red. Chandler W. Ireland, decorator

CIVILIZATION has decreed that a man should appear a sombre creature, merely a background for the showing of Milady's gamut of color. As a reward he is allowed a bit of color in the shape of a bright cravat, a gay ribbon band for his straw hat, or a splash of brightness in his handkerchief. These are his allowances in the division of color, to be displayed to the world in general. But when it comes to a question of his own rooms it is quite a different story. Here he may burst forth in all the glory of the rainbow if he so desires, and where is the man who does not like a spot of strong red or blue or yellow somewhere?

When the problem of furnishing a man's room comes up, visions of the old-time "den" with its unbreakable Mission furniture and turkey red hangings are invariably brought to mind. Fortunately we have gone a long distance from that horror and now

Hewitt





realize that men's rooms are not necessarily lacking in dignity and masculine quality if they are made interesting by an intelligent use of color.

In the early days of the world, it was man who provided the color interest, by the feathers in his hair and the brilliant skins about his waist. He it was who drew crude pictures on the cave walls and hung up brilliant trophies of the hunt to satisfy his own craving for color. So it may be still this inherited longing for brightness that his own rooms are usually never lacking in color.

If he is a man whose greatest interest lies in outdoor life, in sports, hunting and the like, he will have a fine collection of old English hunting prints, showing the vivid hues of the chase. Oak-grained walls, if real oak paneling cannot be managed, Jacobean printed linen curtains bound in red over soft green casement curtains, a fine old English oak or walnut desk, simple carved high-back chairs, one or two big comfortable over-stuffed chairs covered in the same linen as the curtains, a couple of small green and gold lacquer smoking tables and a heavy plain tete-de-negre carpet, would make a splendid background for the prints, and a most restful comfortable room full of color. If the room is large enough there should be a sofa done in red velvet, flanked by a pair

(*Continued on page* 106)

Here the cool tone of the pale gray walls is more than balanced by the red damask bedspread green lacquered screen and chair seats done in plain red sateen. The lamp stand is turquoise



Multi - colored glazed chintz hangings contrast charmingly with the old pink walls, prune satin spread and deep taupe carpet. Chandler W. Ireland was the decorator of both rooms

THE SUN ROOM IN THE HOME *of* WILLIAM HALLE, CLEVELAND, OHIO

HOWELL & THOMAS
Architects



Van Anda

In the West and Middle West the sun room has been developed to a higher degree than in the East. It has become a room distinctly furnished as a transition between the garden and the indoors. Thus, this end of the sun room in the Cleveland residence of William Halle has a reminder of the outdoors with its touch of wicker, its goldfish bowl and flowering plants



The other end of the room is indicative of indoor furnishing. The arches shown in the other view are balanced at this end by two narrow architectural bookcases on each side of the door. Below the bookshelves are radiators concealed behind grills of the door. The tiling of the floor is softened by a rug. It is the sort of outdoor-indoor room that can be lived in the year round

TAPESTRIES IN THE DECORATIVE SCHEME

Used Either As Background or Decoration They Invariably Enrich Any Interior With Their Color and Design

PHYLLIS ACKERMANN

TAPESTRY is an ambiguous decoration. It plays several rôles in the furnishing of a room so that it is often something of a problem to know which is its proper part. In the first place, it may be counted just a woven material, more elaborate to be sure, but still on a par with the simpler wools and silks that have long been used for curtains and upholstery. Or it may be considered in a class with the leathers and the heavier damasks and brocades that have from time to time been used as wall coverings, permanent parts of the finish of a room. Or, finally, it may be regarded less as decorated fabric than as decoration pure and simple, step sister to murals and painted panels.

If it is to be used as drapery, we hang it in full folds to cover wall or door or window. But when a wall space is to be covered, it becomes an aristocratic wall paper and we stretch it tight and fast in panels, or even in continuous surfaces. Or if it is a fabricated mural that we have in mind, it is hung in an architectural setting, and used as a kind of indirectly painted picture.

Tapestry, at different times, has been all three of these things, drape, wall covering, woven painting.

Gothic tapestries were of two sorts, the decorative and the ecclesiastical. Decora-

(*Continued on page 94*)



Here a characteristic 17th Century Flemish tapestry serves purely as decoration. From the collection of H. S. Firestone



Colorful Renaissance tapestry hung in soft folds makes a dignified background for the fine old Jacobean table



Hercules and the Lion, a Greek cameo. After Thomas Woolridge's etching of the original gem

COLLECTING ENGRAVED GEMS

Both Ancient and Later Examples of the Glyptic Art Are Available for the Gem Enthusiast

GARDNER TEALL

DIFFICULT indeed would it be to conceive of a time when the love of jewelry did not play some part in personal adornment. If prehistoric man engraved figures of mammoths on selected pieces of ivory tusk, that same decorative instinct as surely had led him to conceive the beginnings of trinkets for the person. The ancientry of historic jewelry is well established. Babylonia, Assyria, Egypt, Greece, Rome—civilizations of these ancient states produced marvelous pieces of the jeweler's craft, things that reached so high a state of special perfection that it is the despair of the modern craftsman to attempt to compete with their workmanship.

From earliest times engraved gems have found great favor in jewelry. The ancient signet rings which have come down to us stand testimony to this, also the Biblical references in the Book of Genesis and elsewhere,—the signet with which Darius sealed up the lion's den (Gen. xii. 42), the signet which Judah found so discomfiting (Gen. xxxviii) and the signet with which Queen Jezebel signed the false letters about the vineyard of Naboth (Dan. vi. 17), to note a few instances of such mention. Undoubtedly these signet rings were set with engraved gems, cut intaglio. In the British Museum there is an egg-shaped piece of pink-veined marble, some 2½" long, pierced from base to apex and engraved with a Babylonian inscription which has been deciphered to read as follows, in translation: "I, Sargon the King, King of Agade have dedicated to Samos in Sappira". This ancient intaglio has been determined by authorities to have been cut 3900 B. C., 5721 years ago, think of it! One of the most ancient evidences of sophisticated art.

The Egyptian engraved gems in the form of the scarab (the sacred scarabæus beetle) were in general use as early as 2500 B. C., thirteen hundred years after the reign of the Babylonian King Sargon. From an epigram in the Greek Anthology, we learn that the sly Cleopatra's signet ring was set with an amethyst engraved with a figure of Methe, who was the goddess presiding over drunkenness and who was depicted as a nude figure surrounded by various symbols,—cups, hydra, thyros, grapes, vine, etc. The engraved gems of steatite, rock crystal, carnelian and chalcedony of the Mycenaean period in Greek civilization survived the Dorian invasion of 1100 B. C. which submerged that power and undoubtedly gave impetus to the engraved gems of the later and glorious period of Greek glyptic art which produced the incomparable intaglios cut between 450 and 300 B. C. The Greek engraved gems of the archaic period (down to the end of the Fifth Century B. C.) were, mainly, scaraboid in form. An exceptionally fine agate gem of this sort in the collection of the British Museum represents a dancing satyr holding forth a drinking cup. The minute details are exquisitely wrought and it is, indeed, a monument of art of the Greek gem engravers of the time (circa 500 B. C.)

The engraved gems of the finest Greek period (450-300 B. C.) are more rarely to be met with than those of the earlier and later periods. The ancient engraved gems were mostly cut intaglio, that is to say, the device was cut in forming depressions which, when used as a seal would give

(*Continued on page* 104)



Greek cameo in Renaissance setting

A Roman cameo of Harpokrates mounted in gold

A Roman intaglio signet ring of head of a man

A Roman cameo of Amazons, in a modern setting

An archaic Greek intaglio of Boreas and Orytheia

Engraved gems are mainly cut in two ways—intaglio, i.e. cut in, and cameo, i.e. cut in relief. The two directly above are cameo cut. To the left, Europa cut in sardonyx, dating from the Classical Roman Period; to the right, Psyche, a Greek cameo cut in amethyst. Illustrations by courtesy of the Metropolitan Museum of Art

A LITTLE PORTFOLIO OF GOOD INTERIORS



Color plays an important part in this living room. Rough plaster walls tinted dull gold contrast pleasingly with old needlepoint chairs, a couch done in plum colored velvet and a carpet of tête de nègre



Quite the most interesting thing about this unusual hall is the wrought iron gate through which one catches a glimpse of the dining room. J. C. Demarest & Company were the decorators



Klem

In the morning room of the New York apartment of Mrs. Isaac Untermyer the walls and woodwork are gray tan. For hangings is used a chintz of antique Portuguese design, bound in red sateen. One chair is in red leather



A bedroom in the same apartment has soft yellow walls and woodwork, a tan carpet and old hooked rugs. The bed is draped in a chintz brilliant with mulberry, yellow and turquoise blue. Fakes, Bisbee, Robertson, decorators



A sense of openness is given a room not only by wide doors and windows but by the furniture being grouped so that much of the floor space is unoccupied. Both of these features are found in this country house living room



On another side of the morning room in the Untermyer apartment is found a delightful grouping of an old mahogany secretary, with its chair in red leather, together with two occasional tables of antique design placed close at hand



At the southernmost end of the garden is a terrace where one may walk on a sunny spring day—much as the Divine Poet must have walked—and enjoy the superb view of the City of Flowers spread along the valley below

THE VILLA DANTE ALIGHIERI

The Former Home of the Divine Poet Is Still Preserved As a Thirteenth Century Italian Manor House

ROBERT CARRERE *and* MORGAN HEISKELL

NESTLING at the foot of the Fiesole hill, completely concealed in an ilex wood, stands the Villa Dante Alighieri. In this villa Dante lived and worked before the years he spent in exile from his beloved city of Florence. Afterwards purchased in 1332 by the Portinaris, the family of Beatrice, the villa has changed hands many times and now it has passed into the possession of Signor Bondi.

Situated on a gentle rise of ground, it commands from its loggia a magnificent panorama of the distant city. On the eastern side is the approach to the villa, which is quite characteristic of Tuscany—one arrives at the door opening directly on the street called Via Forbici or the Street of the Scissors. Beyond the vaulted vestibule, is the delightful mediaeval cortile entirely surrounded by an open loggia on the second floor. The loggia is supported by one of the earliest types of Florentine arcade, the stone work painted in the old manner. The ceiling of beams and rafters, that forms the roof of the loggia, is painted in tempera in designs of coats of arms and arabesques exactly as they were when the ancient place housed the Divine Poet.



The loggia on the western side of the villa opens out upon the old forest of ilex, chestnut and oak. It is through this forest that one can approach the villa

Around the cortile, on the ground floor, are many rooms for entertaining. The drawing room, formerly the only large room, was in Dante's time the living and dining hall combined; since then various rooms have been added in each epoch and decorated in the contemporary taste of the age. There is a splendid open staircase ascending to the floor above where one finds today, in addition to the rooms that the poet used, many others that have been built in recent times. However, none of the changes detract from the atmosphere of the 13th and 14th Century manor house. All that was originally part of it has been scrupulously preserved by the present owner, who is celebrated in Florence as an authority on the art and architecture of his country.

The surroundings of the villa consist of a charming

natural park shaded by old ilex, chestnut and oak, descendants of those that stood guard seven hundred years ago. To the south of the villa, on the slope of the hill, lies the garden whence one looks across the valley of the Arno with Florence's many campaniles and domes rising along its banks. The first half of the garden near the villa is new, as things go in Italy, having been laid out as a tropical garden after the fashion of the 19th Century. The second half compensates for the first in as much as there is nothing of the deplorable Mid-Victorian influence found there. Flowers in profusion, trees natural to the landscape of Tuscany, all the features of the formal garden that are so necessary a setting for the Italian villa, have been preserved.

When one stops to think of the influence that the work of Dante has had on the literature of Italy and its consequent effect on the civilization of Europe, one realizes that the Villa Dante Alighieri preserved through nearly a thousand years in perfect condition, is one of the most interesting historical monuments to be found in any country.

Perhaps the most vital monuments are those houses which have held a great personality and which are in themselves pieces of architecture worthy of that occupant. When, as here, they have been scrupulously preserved, they become part of the cultural background of the nation and the world.



The principal feature of the western façade is the tower, whose counterpart is always to be found in the old Tuscan villa. The 18th Century addition at the extreme left contains the bedrooms



The delightful mediaeval cortile is entirely surrounded by an open loggia on the second floor. In the center stands an old stone well, upon the head of which can be faintly traced the arms of Beatrice Portinari, whose family purchased the villa in 1332



To the south is an open loggia, supported by an arcade, that looks down upon the flower garden. As will be noted, the villa and its gardens are being maintained and the atmosphere of the 13th Century manor house scrupulously preserved

OUR AMERICAN BIRCHES

These Native Trees Present a Great Variety of Kinds Which are Available for Landscape Work

H. STUART ORTLOFF

WHO is there who has not wandered down some leafy forest glade and stopped to admire the arched gracefulness of the white birch, or to exclaim at the delightful pictures they make against a sombre background of leafless trees in winter. Yet consider how rarely this much admired tree, and all its kin no less lovely than itself, is used to form pictures in our own landscape compositions.

Perhaps it is because we have only stopped to admire native scenery as scenery, and have not taken the time or the trouble to assure ourselves that these same things which go to create beautiful, natural pictures, can do the same in the more intimate spaces of a country place. Or again, perhaps the birch is merely a tree of striking appearance to us, and we have no further knowledge of its characteristics or possibilities. If this be the case then it is high time that we became acquainted.

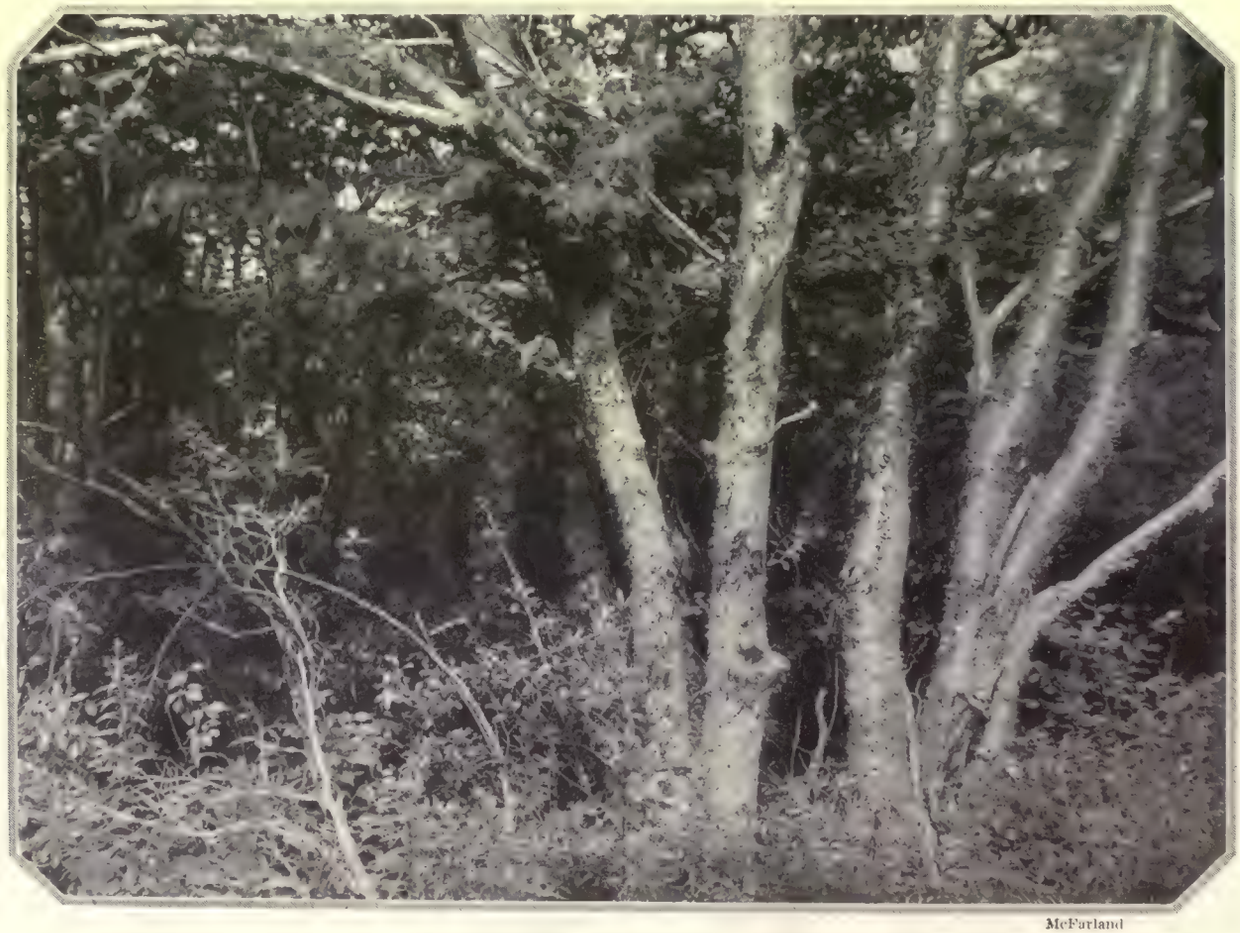
The birch tree has always been a factor in our lives, and the lives of our forefather, the country's pioneers. They in their turn appreciated the benefits and utilitarian possibilities of this tree from the Indian, who used its bark for his canoe and his wigwam, and who knew that certain species had bark with a medicinal value. Then later this valuable tree became a source for paper pulp, and cabinet woods. However, it has always been a tree which appeals to the esthetic sense of the artist and the poet. It has that gracefulness of line, and the delicacy of texture which captivates and charms.

But as plant material for landscape compositions it has a place of its own. It does not make a street tree of lasting duration or of great usefulness. It is best suited to a location at the edge of the forest, where it stands out in great beauty in front of a background. It is seen to a great advantage when its long, drooping, graceful branches trail almost to the water's edge, and double their beauty by reflections. As a specimen tree it is admirable, for it develops into a close branched, rounded head, and adds distinction to its surroundings. Another interesting possibility is to use it as an accent point or the termination of a vista in the woods themselves. The white purity of the birch trunk will invariably attract the eye, and lend color to the mottled green of the woodland.

The birch tree has been known and valued for centuries. Pliny in his writing speaks of it and derives the name from the word *bitumen,* but others have derived it from its Celtic name *bitu.* However, the most interesting derivation is from the Latin word *batuere,* meaning to beat. Perhaps there are many schoolboys of a few years back who will appreciate this meaning, for they remember how formidable the birch stick was in the hands of an irate schoolmaster. But in the Latin it is used because the fasces of the Roman lictors were made of birch rods, and these were used to beat or drive the people back.

There are twenty-eight known species of the birch family in the Northern Hemisphere; ten in North America; six or seven in Europe, and seven or eight in Asia. The most common and abundant with us is the gray birch (betula populifolia), or, as it is sometimes called, the Oldfield birch. This tree thrives even on poor soil, and is one of the first things to spring up on abandoned fields and burnt-over areas. For this reason it serves as a cover or protector to more valuable plants which spring up more

(*Continued on page* 82)



McFarland

The yellow birch (betula lutea) is the sturdiest and, generally, the largest of the species. Its bark darkens with age from a silvery gray, through light orange, to a reddish brown, and while it is apt to lose some of its gracefulness at maturity, the warm tones of its surfaces make it a splendid tree for mass plantings



With all its shimmer and glisten, and with all its suggestion of delicacy and fragile beauty, such a grove of young birches as this makes a sturdy, effective wind-break



(Left) A natural growth of white birch seedlings (betula alba), because of its grace, airiness and varying color, creates a superb setting for the green of the wild garden



The river birch (betula nigra) is the black sheep of the birch family; ragged but interesting, erratic in its habits, and a partner in the (birch) beer industry



The paper birch (betula papyrifera) is distinguished as the "farthest north" of trees and as the provider, in both the practical and poetic sense, of canoe covering



The tulip garden of Mrs. F. G. Tallman, Wilmington, Delaware, is planted as a wide border around the outer edge of an oval lawn. A hedge affords a green background to the delicate tints of Clara Butts, white Stanley Picotees, pale rosy Flamingoes, the rich amethyst of Valentines and the neutral-toned hues of the lavender-blue Dreams-Uterpes

THE RICH COLORS OF TULIP GARDENS

In These Two Delaware Gardens One May Find Many Suggestions For This Autumn's Bulb Planting

ANTOINETTE PERRET

ONE of the most pressing things in October (although now it seems afar off), is to prepare for the May-flowering tulips. Not that you really have to put them into the ground until the end of October, and if your garden is still abloom with heliotrope and zinnias or with chrysanthemums, you can even wait until the tenth or twelfth of November. It's the planning that takes time, the endless working up and correcting of your color scheme and the grouping and re-grouping of the bulbs by repeatedly changing the little pencil dots that represent them on your garden plan.

Tulips are such wonderful chalices of color, they come in such a myriad of marvelous tones, that it is no easy task to select them. It isn't just a matter of ordering a certain number of bulbs in your favorite pink or blue or yellow, the way we used to buy our ribbons and sashes when we were girls. It's ever so much subtler than that, and, of course, that is just why it is so fascinating and why you give such an endless lot of time and thought to the delightful and responsive task.

And how fascinating it is to have a host of suggestions to work upon. That is why I should like to tell you about Mrs. Barton's garden, for it is one of the most suggestive tulip gardens that I know, and of Mrs. Tallman's garden, which also is rich in color suggestions.



In the Tallman garden the tulip planting is brought directly up to the house. The tulip beds are edged with English daisies and pansies, which also serve for ground covers

Tulip gardens are not unlike people. Sometimes you'll meet the loveliest garden, with tulips beautifully blended in their colorings, an altogether satisfying garden, but you'll be able to take it in all at a single glance. A sentence would describe it. You like it. You have no fault to find with it. It is perfect. But somehow it is not intriguing. Mrs. Bar-

ton's garden was so much more than just lovely. It was so altogether stimulating. You could go into it for a glimpse before breakfast. You could have tea in it in the afternoon. You could sit in it after dinner 'way into the gloaming, and never feel that you really knew it at all, or that you'd ever be able to penetrate its charm. It affected you with a haunting sense of beauty like one of Heine's little poems or Franz's songs. And the more you went about and studied the tulips and their various combinations one by one and one after another, the more stimulating the little garden would become, until it seemed as though it were a hundred gardens all in one.

Its appeal, too, was so varied. It did not limit itself to one mood or to one personality. There were, for instance, the Clara Butts, that circled about the little round pool with its Italian sky-blue painted bottom. You know the Clara Butts and their brilliant rose color. They look well almost anywhere. I've seen them by a brick garden wall under windows, and in the deeper shade of some splendid old masculine ginkgo trees. Their rose color, too, is lovely with all the blue May flowers, lovely with the blue of phlox divaricata, with the blue of the tall scillas, with the blue of the early irises. Mrs. Barton, herself, uses them with the light and feathery little flax. But they seemed above all to love the companionship of the light and cloud-reflecting water of the little pool with its vivid blue bottom. I always think of the Clara Butts as one's first love in tulips.

You will know what I mean when we compare their deep rose with the subtle tones that Mrs. Barton used

(*Continued on page* 114)





The garden of Mrs. C. Marshall Barton, Wilmington, Delaware, is enclosed by a rough stone wall that serves as foil to the subtle tones of the tulips—the yellow of Ellen Willmott and Mrs. Keightley, the old gold of Jaune d' Oeuf

The brilliant rose of Clara Butt is always one's first love in tulips. In the Barton garden they are planted around the rim of a little pool, of which the bottom has been painted a vivid blue. English daisies cover the ground

SEPTEMBER BEGINS THE DAHLIA SHOW



Coutant

The heavy, waxy whiteness of Hortulanus Witte, one of the finest of the decorative dahlias, suggests to a remarkable degree the luscious texture of the much more tender gardenia



The brilliant salmon pink coloring of George Walters, combined with its long-stemmed sturdiness, makes it stand out from many of its neighbors in the hybrid cactus group





Eckford Century, one of the strains of the century dahlia, is a large specimen of the single variety. It is a pure white flower with splotches of purple crimson



One of the strains in the peony-flowered class is this dark-toned Hortulanus Budde. It is one of the loveliest and most satisfactory of the scarlet dahlias



Note the divergence in type between this bloom of George Walters and the flower from the same plant in the upper right hand corner

Pride of California is a deservedly popular prize-winner. Being a successful exhibition dahlia, it is an ideal bloom for decorating both the house and the garden



Both for garden decoration and for cut-flower purposes, Princess Juliana, of the decorative dahlias, is undoubtedly one of the best of the white varieties



McFarland

Delphiniums have been given unusual effectiveness in the garden at "Weld", near Boston, where they form great panels of waving blue



Seeds from well developed specimens of the best varieties, like King of Delphiniums, should be used for the propagation of new plants for the garden

DELPHINIUMS *for* AMERICAN GARDENS

BERTRAND H. FARR

GRAND and stately are the improved hybrid delphiniums. Their tall spires of bloom rising to a height of five to seven feet supply our gardens with a wealth of blue that would be sadly lacking, were it not for these magnificent plants.

No other flower combines so many varied shades of this lovely color, the rarest in the garden. The soft azure of the forget-me-not, the rich blue of the gentian and the deep sapphire, royal purple, lavender and mauve hues are all represented. The petals suffused with a beautiful and indescribable rose iridescence form a brilliant setting for the tuft or "bee" as it is called of small white, golden or black central petals, which, by striking contrast, accentuates the beauty of these large outer petals.

Delphiniums are particularly effective in the hardy border or in masses in front of and among shrubs. In fact, they should always be seen against the background of some harmonious contrasting color, rather than against the blue of the sky. Yellow or white hollyhocks for instance, form a pleasing contrast.

Delphiniums of all shades harmonize with each other, and the effect of a group of seedlings or mixed varieties is perhaps more pleasing than a mass of a single variety.

In Europe a great many varieties have been developed and named. Most of these are very expensive, but while these fine European varieties are eagerly sought for, and many attempts have been made to establish them in this country, the imported plants have proved to be short-lived and gradually disappear. I do not know of any adequate stock of named varieties existing in the country to-day. They are very difficult to import, being unable to survive the long period in transit. Only a small percentage can be saved on arrival, and often all are dead. Now since the Foreign Plant Embargo is in force, further attempts seem hopeless.

There are two reasons why these European varieties have not succeeded here. First the change of climatic conditions is too great. Coming from the cool moist climate of northern Europe, they cannot endure our hot dry summers. In the cooler atmosphere of New England or the higher altitudes of our mountainous sections, they thrive to perfection. I have seen, in the Pocono Mountains of Pennsylvania, wonderful plants 7′ to 8′ in height, which originally came from our garden, but growing with a vigorous luxuriance that I have never been able to produce.

This would suggest that in the warmer and more humid valleys the coolest location in the garden should be selected for them, preferably where they receive some protection from the direct rays of the afternoon sun.

The second and probably the greater reason for failure of the imported plants is that named varieties must be increased from year to year from cuttings or frequent division of roots, and gradually the vital-

(*Continued on page 94*)

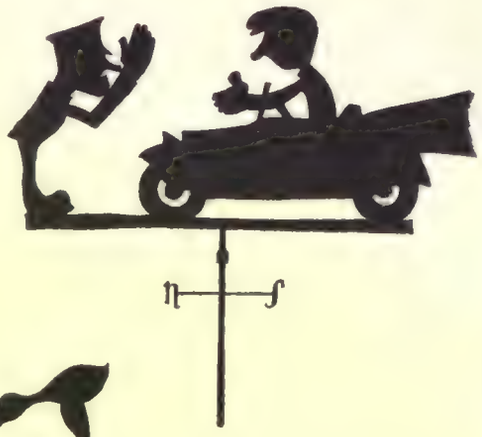
WEATHERVANES FOR HOMES WITH HOBBIES

Designed by JOHN HELD, Jr.

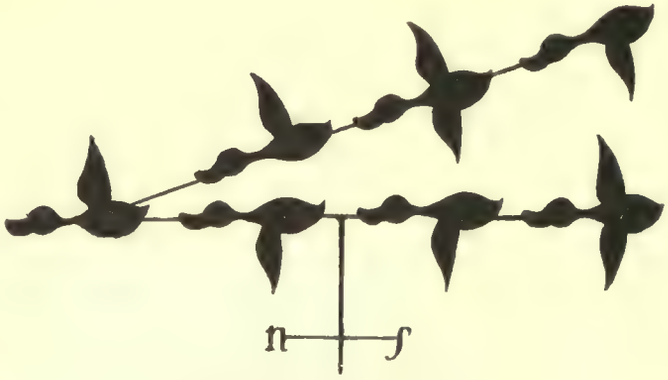
It may be bad taste to wear your heart on your sleeve, but you may, with impunity, flaunt your hobby from your ridge-pole. The flight of ducks is for the sportsman



Modern Izaac Waltons might delight in this caricature of their favorite sport



For the garage, Jack Held designs this reminder of "pleasantries" with the police



The barn on a country place might be topped by this silhouette of waddling geese



There is a smile in every zephyr where this cow surmounts the barn ridge-pole

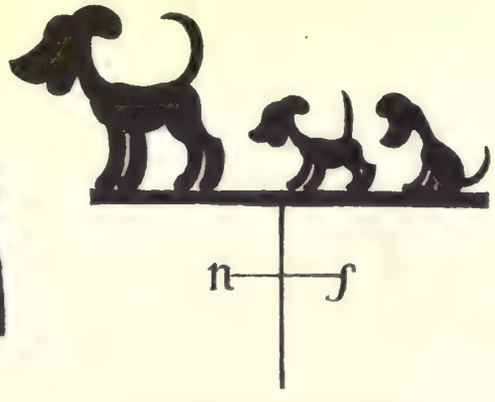




Goats are ridiculous at best —and even more ridiculous in such a weathervane



When the hobby is gardening, Jack Held suggests this symbol



The kennel can be represented by puppies of unnamed breed

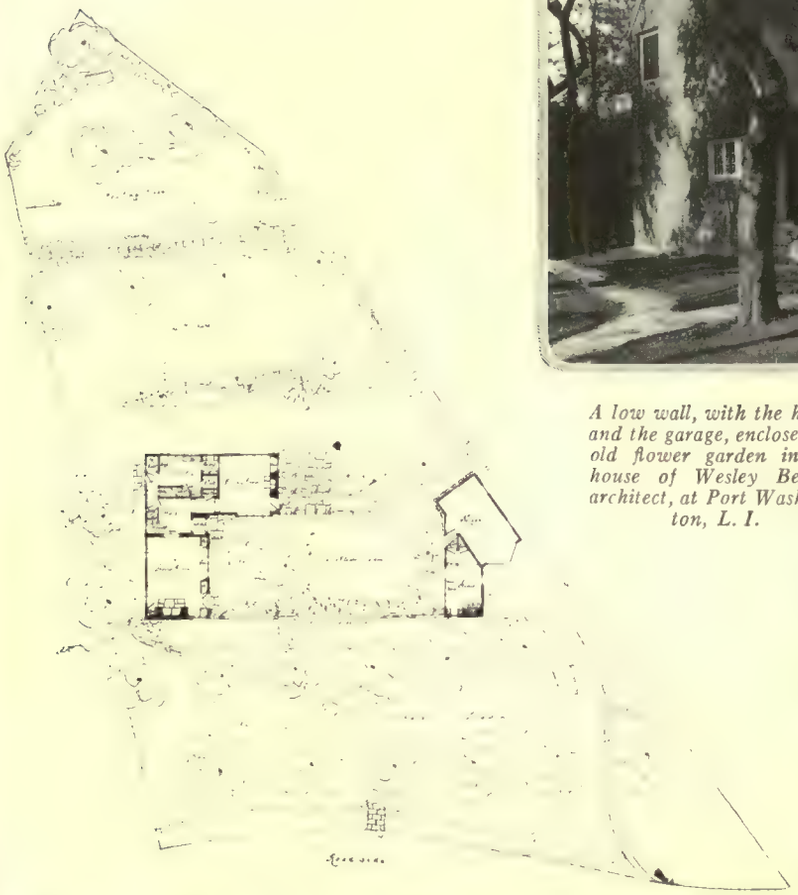


And where it is golf, a bunker shot will mark the veering wind

FIVE SMALL HOUSES

Located in New York and California





A low wall, with the house and the garage, encloses the old flower garden in the house of Wesley Bessell, architect, at Port Washington, L. I.



This view shows the garden and the living room and dining room wings

A stone paved path and arbor lead off the dining room toward the studio

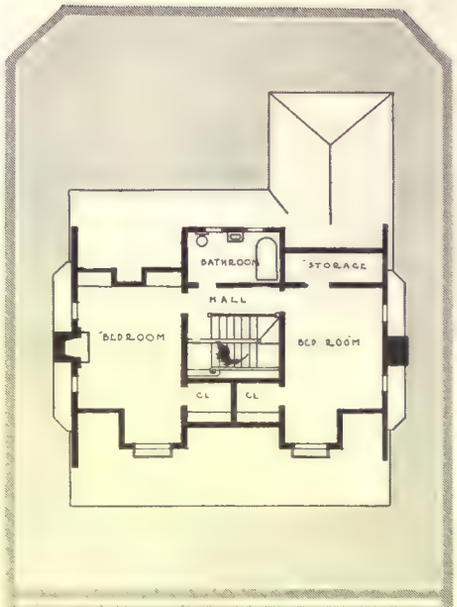
On an angle behind the studio the garage is conveniently located

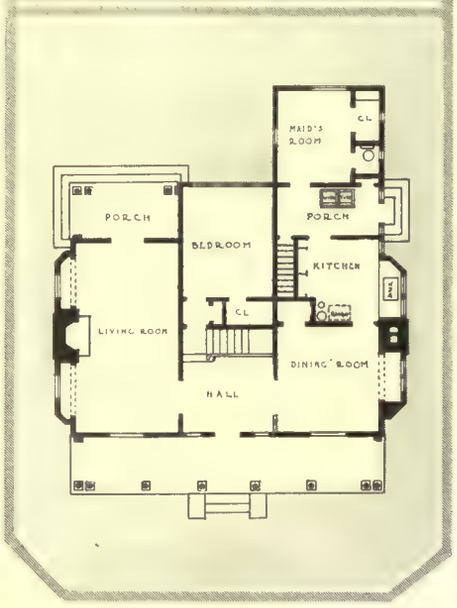


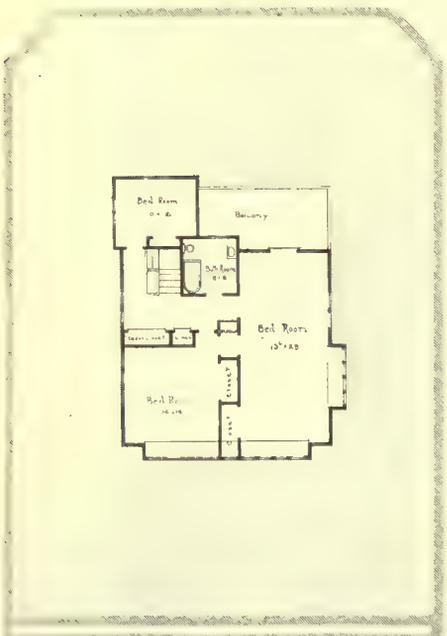
Gillies



Martin

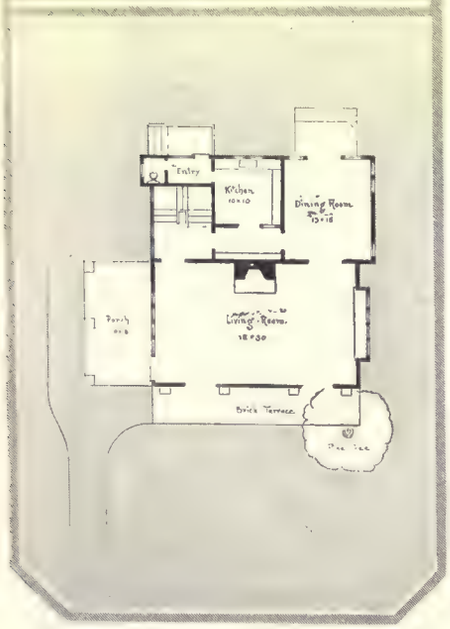






On these facing pages are shown four small houses from California, each distinctive in its design. The clapboard house is an American type with broad front porch and central hall. A downstairs bedroom is provided in addition to the two chambers upstairs. Reginald Johnson, architect

Stucco walls, a latticed porch, and a range of casement windows are features of the small house shown below. The living room occupies half of the first floor space. There are three chambers, a bath and sleeping balcony upstairs, as well as a sizable cedar closet. Louis du P. Millar, architect







California appears to accept all types of architecture, even the small house of English antecedents. This English house at Pasadena is executed with a high pitched shingle roof and plaster walls. J. H. Woodworth was the architect

The rooms enclose a garden and terrace on three sides. There are two master's bedrooms and bath, a living and dining room, and the service concentrated in a long wing. The house has no vestibule, the entrance leading directly into the living room





Reverting to the early California style, the architect has built this small house with flat finish plaster walls. An entrance leads both into the house and into a patio, which is enclosed by a high wall making it another room

Adequate space is provided for a small family—two bedrooms and a bath, dining room, living room and patio opening on to each other, a kitchen and laundry porch. It was designed by J. H. Woodworth, architect



IF YOU ARE GOING TO BUILD

Consider The Period of Your Hardware

MARY FANTON ROBERTS

THE old craftsmen had a way of making the essentials of house fittings interesting, picturesque, often beautiful. Every article of use, every garment worn, in old Japan for instance, was so wrought with love and appreciation that they became in time actual sources of beauty. It was the French craftsmen, the designers of furniture, the weavers of rugs, who made the French periods of decoration famous—not the pretty flippant ladies or the gallant little kings. In fact, it is the craftsmen the world over from Cellini to Duncan Phyfe who have woven years into epochs, not the politicians or the professional beauties.

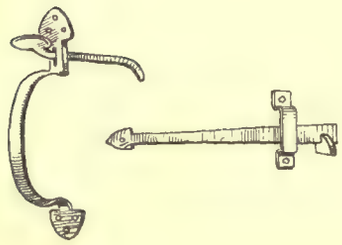
If you know and treasure iron work—whether an ancient grille of Valencia or a window latch from an old French palace—you will realize how definitely and finely both tell the story of their time. How representative, for instance, is the sturdy, simple Colonial plate of those strong young, sincere days of our Republic; how inevitably the Elizabethan door-pull suggests rich old Tudor buildings with their dignity and fine ornamentation and costly beauty.

While Chinese craftsmen told pretty tales in brass and crystal and jade, and the Syrian smiths favored silver, finding its delicate beauty more to their taste, in the main it is that most sturdy yet most decorative of all metals, iron, in which the craftsmen of countless generations have wrought the history of their times.

As the quality of our architecture in this country is improving, becoming more distinguished, more individually

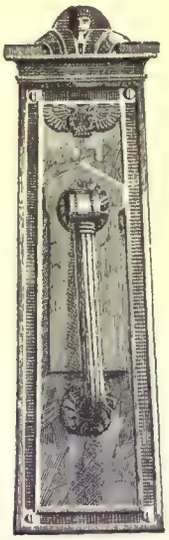


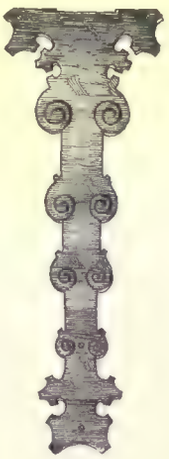
Dutch double doors, of the days when New York was called New Amsterdam, were finished with wrought iron strap hinges, bolts and thumb latches in pure Colonial design. The latches were set on the bias for strength. At the left a detail is given of the thumb latch



(The top three) A Romanesque door latch suitable for a modern concrete structure. An Egyptian door knocker of fine simplicity with spreading vulture wings and Pharaoh mask. A substanial and graceful wrought iron design for a hinge

















The Colonial bell and door knob with graceful scroll elaboration in the key plate are suited to the more elegant type of Colonial house. Adapted to wrought iron or bronze

(The lower three) A door knocker of English Gothic influence with the typical ecclesiastical design rather delicate in form. Bell and key plate of Italian Renaissance design

significant, it would seem natural that we should also develop furniture and fittings of a kind closely in harmony with these beautiful, modern American homes. But, as a matter of fact, we are not doing this to any extent. As yet we have no furniture except the Colonial that is in any way original and typical of a period of architecture. Neither have we devised hardware, silver or fabrics that could be grouped together and called "typically American", a product of this generation.

Although our Colonial architecture, furniture, decorations and wrought iron may carry a hint of a beauty that was originally England's, it is, nevertheless, a product of a certain type of civilization in this country. The fine design, the beautiful simplicity of the houses, the warmth of color on the walls, the severe grace in the furniture and the utmost simplicity with good form and proportion in the hardware, are all characteristic of the social, political and spiritual lives of those very charming ancestors of ours.

As we acquired more money and came in closer touch with Europe, this type of civilization seemed to disintegrate; we began importing things that did not relate to our lives. We became, if not ashamed, a little reticent about our Americanism. We either copied Europe—corners of it that we liked—or we did atrocious, original things. In that Victorian era, we developed that shocking vogue for "invisible mechanism". Everything had to appear as though it did not exist. We hid our locks and latches; doors that were a noticeable entrance to another room or a hallway were regarded as an indiscretion. We could not tell how a window opened or a picture was hung, woodwork was flat and painted, everything was veneered. All of life seemed to be a flat-footed, bare-faced secrecy, as though nothing were really fine or interesting except it pretended to be something else. Those were sad days for art and architecture, for all craftsmen, for mental and spiritual development. It was at this time that imitation velvet was born and imitation

(*Continued on page* 92)

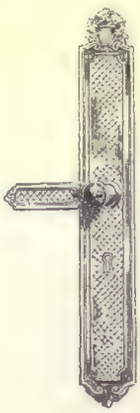


Solid wooden shutters of the old Colonial type had wrought iron strap hinges and wrought iron dogs. This kind of window finish has come again into fashion for the best modern Colonial houses. At the right are detail drawings of hinge and dog





At the left center, a richly designed drawer pull and below it a window lift and door handle with elaborate escutcheon in the manner of the Italian Renaissance, interesting in wrought iron















(Above) A group of Colonial drawer pulls and an interesting cabinet hinge of the same period. At the right above an intricately beautiful Louis XVI latch for a casement window





(Above) An elaborate and ornamental copper lock plate. Left of this, a delicately designed Louis XVI lock for casement window and below, a simple but very graceful Colonial door plate

THE VARIETY OF FANLIGHTS

Decorative Details Worth Studying

COSTEN FITZ-GIBBON

THE collecting mania is all-embracing in its choice of objects, from postage stamps to ancient bronzes. People aplenty have been known to collect old houses, figuratively speaking, and a widely-read publication recently contained an article on collecting cellars of ruined New England dwellings. The precise whereabouts of each beloved excavation the author-hobbyist kept jealously to himself and regaled the reader with only a description of his far-scattered treasures.

The collection of fanlights—mentally and, by comparison, rather than bodily—is an hobby of easier indulgence and calculated to lead to more useful and constructive results. Once formed, the habit of keeping the eye open to note the numerous, variant phases of this particular feature, keenness of sight and memory will be stimulated and the sense of architectural appreciation measurably broadened. The faculty of judgment thus unconsciously acquired, as one goes from place to place, will inevitably be valuable to the observer whether he is actually seeking for inspiration to embody in a prospective dwelling or whether he is bent merely upon critical satisfaction.



Wallace

Charm is given this doorway by its position and the fanlight. The recessed vestibule is painted the white of the door frame. The fanlight has radiating divisions, embellished by swags. This doorway, dating from the early 19th Century, is in the Beacon Hill section of Boston



This late 18th Century doorway in Sidmouth, Devonshire, England, is remarkable for the intricate, web-like composition of its semi-circular fanlight. Radiating divisions are the major motif and lesser semi-circles, swags and cross divisions the minor motif of the design



Sometimes the fanlight of the door is repeated in windows on the same façade. This early 19th Century example from Beacon Hill, Boston, has iron radiating lines with molded lead rosettes at intersections

Wallace

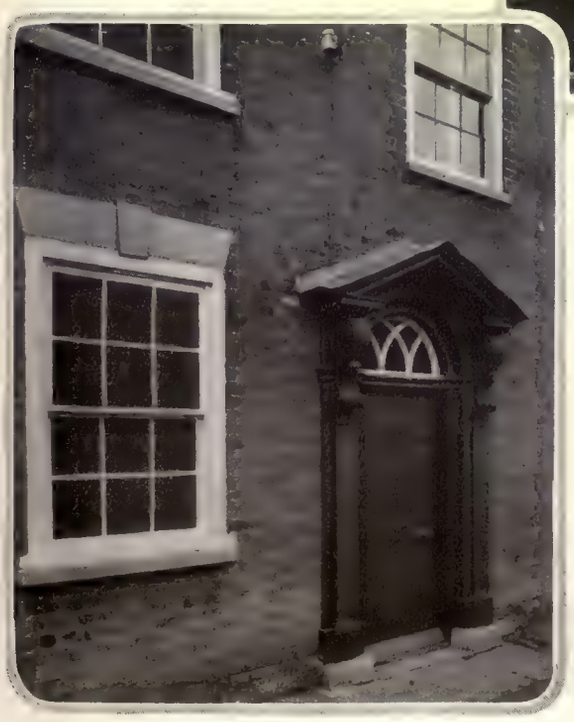
The fanlight is one of those items endowed with a double capacity of decoration and utility. Its physical function is to admit light over the door to hallways oftentimes otherwise devoid of windows. As a factor of ornament, its close and inseparable association with the doorway renders it a fitting vehicle of more or less elaborate decorative treatment whose detail is largely governed by the general character of the building. It also permits considerable latitude for the play of individual fancy.

The term "fanlight" is rather broad and elastic in its application so that in ordinary parlance it includes any overdoor light of semi-circular or semi-elliptical shape, irrespective of the way in which the glazing is divided or the decorative motifs employed. The origin of the name it is easy enough to understand. The shape of the window is the shape of a fan when it is opened out all the way; the divisions of the window, in the majority of cases, radiate fanwise from the centre of the base like the ribs of a fan. The resemblance to an opened fan is very striking when, as sometimes happens, the space above the door is filled with radiating wooden slats instead of being glazed. This device belonged particularly to the beginning of the 19th Century and the very end of the 18th. It was graceful and diverting but open to

(*Continued on page* 100)



An early 19th Century doorway in the Greco-Roman mode, found in Philadelphia, has radiating scrolls approximating the fan motif



(Left) The side door of an inn in Bedfordshire, England, shows a simple intersecting arch motif. It dates from the mid-18th Century



(Right) The heavy divisions and semi-circular heads of this fanlight in a Gloucestershire inn are characteristic of early 18th Century work



LINEN CLOSETS

Planned for Both Upstairs and Down

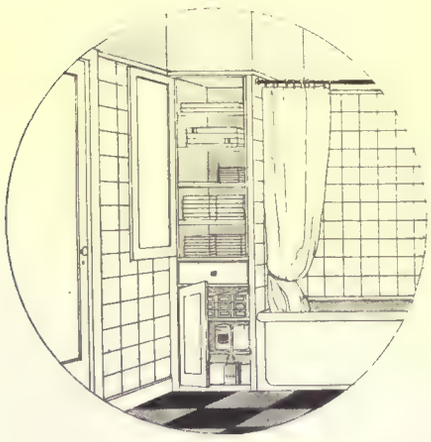
VERNA COOK SALOMONSKY

TO closet the household linens of the moderately sized home one main closet is essential. By using this as a base of supplies with dependent closets in each bathroom to take care of the daily demand for towels, and a series of drawers or enclosed shelving convenient to or in the dining room to supply the table linen, many useless steps will be avoided and the linen kept in a much better and less crowded condition. A well-ordered linen closet with its geometric rows of white linens instantly bespeaks good housewifery.

A satisfactory type for the principal linen closet, which, in general, is most conveniently located in the second story hall and within easy reach of the various bedrooms, is wide but shallow. The depth need not exceed 30″, divided into upper and lower compartments, each provided with a pair of tightly fitting doors. A sliding countershelf is located at a convenient height to form, when extended, a working shelf on which the linens may be sorted. The upper compartment is equipped with

(*Continued on page* 86)

A closet for table linen can be built in the lower part of a recessed china niche in the dining room. The shelves are constructed to slide forward, thus facilitating the handling of the linen



In many bathrooms there is a space at the end of the tub in which can be built a narrow, but adequate, closet for towels. The lower shelves contain soap and extra bathroom supplies

The main linen closet is usually placed on the second floor, accessible to the bedrooms. In this design sliding shelves are provided. The bottom compartments house blankets and a soiled clothes hamper



INSULATING THE NEW HOUSE

A Protection Against Fire and Dampness and the Changes of Heat and Cold, Insulation Is an Important Building Material

HENRY COMPTON

ALL home builders today regard comfort, health and convenience as the essentials of a successful house. To acquire these blessings a house must be so designed that the details of construction preclude the possibility of fire, dampness, intense heat and cold and the annoying little house insect that is such a burden to most city dwellers.

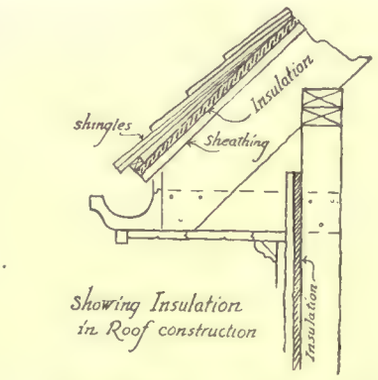
The question of insulation has become one of the most significant details of modern building. Insulation for wall, floor, ceiling and roof is no longer considered an added expenditure, it is an investment, and actually returns large dividends to the home owner wise enough to employ it. The properly insulated structure is not only a means of economy in a matter of health and fuel, but it means, in the long run, that your house is an infinitely more delightful place to live in. It is quieter, the atmosphere is more wholesome, and your children are happier and healthier.

It is also worth considering that many of the New York bond and mortgage companies will not give full loan value on uninsulated buildings, because houses that are not protected against noise, heat and cold are harder to sell and rent and usually bring a lower rental than the house that has been built with a view to occupancy by people of sensitiveness and refinement. And so people who really want houses as investments or as homes in the fullest sense of the word are beginning to realize that a house worth living in is worth the best insulation obtainable.

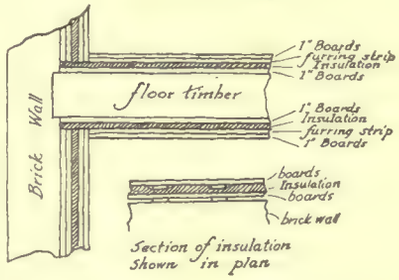
It has been very cleverly said by people who have studied modern building that it is much cheaper to build a warm house than to heat a cold one, also much less work and annoyance, and the building of a warm house is just one expense while the heating of a cold one is a lifetime leakage.

It is also important and satisfactory to know that insulation well considered and well applied will meet all the temperamental building difficulties the house is heir to. If you insulate for fire, you will insulate for heat and dampness as well and the reverse is also true, so that proper insulation in your house meets three or four of the most complicated problems the home owner had to face in the old days of building.

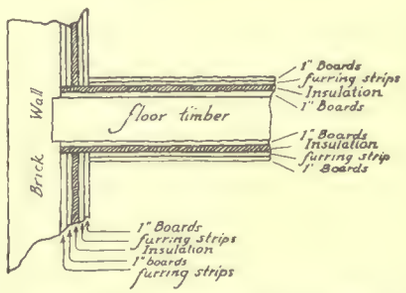
When you consider properly insulating your home, the question should be thoroughly looked into. Send for catalogues, compare them, put them before your architect and builder; get their advice, because the best insulation in the world is the only right kind. It must be sanitary, fire-resisting and durable or it will deteriorate and the necessity for replacing it would mean great expense if it were possible at all. There are many fillings on the market which make a cheerful pretense of keeping your house free from fire, dampness, etc., but as a matter of fact a sad percentage of them are inflammable, a refuge for vermin and too tightly packed down to be of any importance.



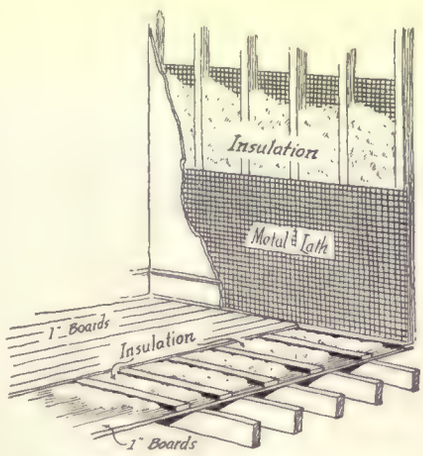
Roof insulation for fire, heat and cold, is placed between the sheathing and the shingles



Floor insulation in upper and subfloor, showing its position in relation to floor timber and furring strips



Insulation in brick wall and floor. This insulation is against heat, cold and dampness



Method of Construction for the use of Insulation in Walls and Floors

Cross section of floor and wall showing the placing of a special kind of insulation material

Among the many really excellent insulation materials, there are some made of wool that are unequalled, of eel grass that is regarded as a miracle worker, of hair that certain builders and architects refuse to build without. Of course, there are many other insulating materials and combination of materials, and it is impossible to go into the details of all their virtues. But we do know that wool, hair and eel grass, as well as cork and asbestos, felt and gypsum, properly treated, properly prepared, will prove beneficial to construction.

The use of wool for insulation of heat and cold, sound and fire, is one of the significant developments in the progress of building today. There is nothing organic in its composition so that it cannot decay or become musty. The average weight of insulating wool used in building construction is about twelve pounds per cubic foot. And it is just as valuable in a warm climate as in cold countries. It is used in the side walls, in roofs, in the floors, in partitions. In the roof it is packed between the rafters with sheathing underneath them, and a minimum of 2″ has been found effective. In walls and partitions wool should be put in at the same time the lath are being put up, whether the lathing is of wood or wire. After lathing up 2′ or 3′, fill in the wool as high as lathed, then a few feet more of lath, and fill up as before until the top is reached. Pack the wool closely to fill all the space compactly. It is obvious that one side of a partition should be lathed complete before any of the wool is put in. The pressure behind the lath does not prevent the plaster keying. It is sufficiently pliable to give way to the pressure. One necessity is applying the wool dry and seeing that it is not trampled upon before it is put in place.

The use of this wool in the roof of a house will make it possible to occupy the upper story without an air chamber. As a lining about bathrooms, it is especially important since it deadens the sound of valves and flowing water. Wherever it is used in bulk, it must, of course, be held in place by some retaining support or casing. The elasticity of this wool and lack of solidity, prevent the transmission of sound where it is used. As sound is communicated by the actual contact of beams or the vibration of air between them, it is easy to see how any

(*Continued on page* 84)

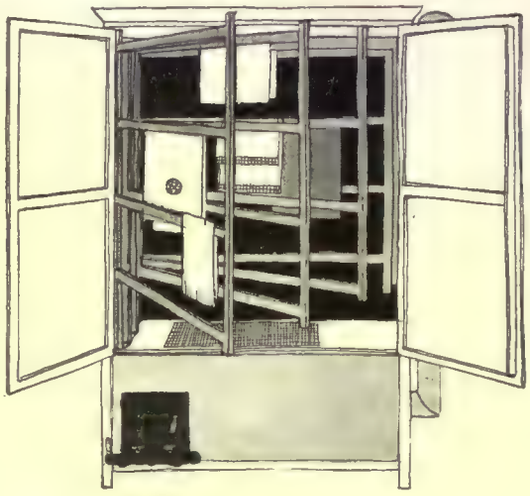
TO LESSEN KITCHEN LABOR

An Intelligent Use of Modern Equipment Reduces Both the Time and the Effort of Household Work

PETER DUNHAM



An electric mixer, equipped with various attachments, quickly handles sauces, puddings, meringues, etc. Courtesy of the Troy Metal Products Co.



Because of its size and ease of operation, this laundry dryer is attractive for small households. It measures 22" deep, 38" high and 47" long, and is equipped for gas or electricity. The Ra-Ne-Day Clothes Dryer Co.

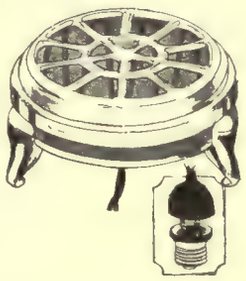
ALTHOUGH householders may find difficulty in inducing servants to use modern equipment, the householder herself should miss no opportunity to investigate these new devices. Once convinced of their value, she may be able, by subtle diplomacy, to introduce them into her kitchen. When they have been tried—that is, given a fair, intelligent trial—and their value assessed, they can be either permanently installed or discarded. But they must be given a fair trial. Too often one hears it said that some of our modern kitchen equipment is more bother to take care of or to run than the old style. In nine cases out of ten, the equipment has never been tried intelligently. On the other hand, many of the newer devices are equipped for electricity and their introduction into the household will depend upon the local price of power. Where power is cheap, electricity is the greatest aid to household work and electrically equipped devices the greatest boon to the householder.

Of the suggestions illustrated here, some are new, some not quite so new; each of them possesses some peculiar advantages. They might well be considered in this month when one is planning to refurnish the house for winter occupancy.

The first is an electric unit that beats and mixes puddings, sauces, creams, meringues, dressings and batter with a minimum of energy. Electric units such as this are invaluable. Straining is no longer a strain, freezing ice cream no longer an agony, mixing has lost some of its terrors. The attachments of this electric mixer are easily attached. It is equipped with a motor and stands 26" high.

Next comes a new laundry dryer, equipped for electricity or gas. Its size—22" by 38" high by 47" long—make it attractive for the small household. Below it are shown three excellent pieces of equipment—an electric hot plate with an open

(*Continued on page* 88)



Heat from coils in this electric plate passes directly to the utensil. The Liberty Gauge and Instrument Co.



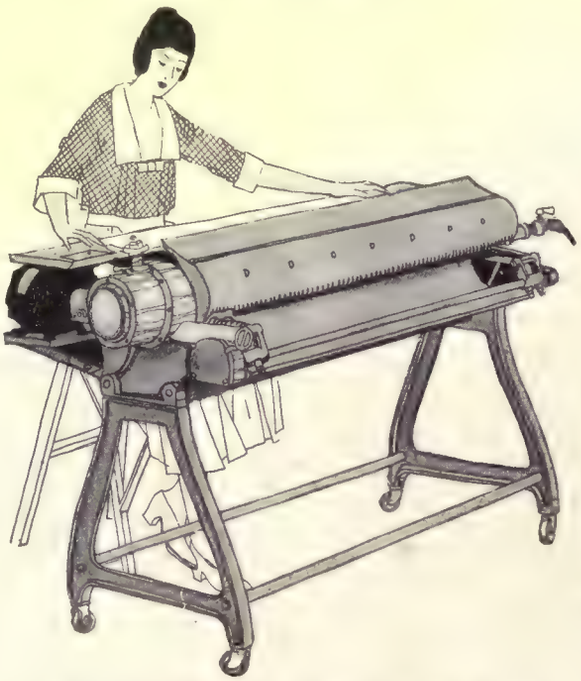
To clean the inside workings of a piano one may use this suction cleaner. The American Device Co.



The new waffle iron is easier to open and cleanse than the old types. From the George Borgfeldt Co.



With this type of socket the light remains on for a minute after being turned off. Tremont Products Co.



Since there are no levers or pedals to work, this electrically-driven ironing machine leaves the hands and feet free. It is operated by a two-button dial on the right of the board. From the Hurley Machine Co.



A double socket is easier to handle than a poorly spliced electric wire. From Magnus Electric Co.



The lower level of Mr. H. Fletcher's garden is tucked into an angle formed by the pergola and the garage; the latter becoming an integral and unusually attractive part of the garden picture

A GARDEN SCHEME ON TWO LEVELS

AT WILMINGTON DELAWARE





Perrett

The second terrace lies above the third section on the opposite flank of the pergola and is formally planted with well-placed evergreens in upright shapes. In the center prostrate junipers are used effectively to soften the lines of the pool coping. Evergreen vines cover the walls

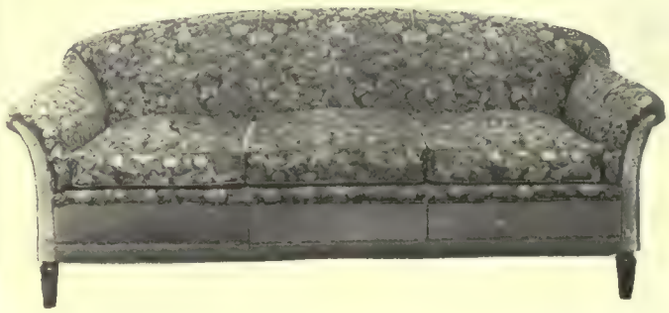
The vine-covered pergola separates two levels and is itself a place from which both sections of the garden may be enjoyed in turn. Charles Wellford Leavitt was the landscape architect and James Barton Keen was the architect of the house and the architectural elements of the garden

FURNITURE FOR MANY PLACES

All the pieces shown on these pages may be purchased through the House & Garden Shopping Service, 19 W. 44th St., N. Y. C.



The decorative Queen Anne mahogany highboy at the left would be effective in either a bedroom or living room. It is 54" high, 33" wide and priced at $118. A mahogany Windsor chair with brace back is $16.24



A comfortable over-stuffed davenport is an important part of every living room. The graceful one above comes covered in a small figured denim in blue, mulberry or taupe. It is 6' long and the cushions are down filled, $135



(Right) This three-cornered drop-leaf mahogany table 28" high is $32. The top measures 25" when down. Open it is round and 25" across. Very graceful is the Windsor chair, mahogany finished, $21



A walnut table clover leaf in shape is 28" high, the top measuring 21", $38. Coral red papier mâché vases 9" high are $7.50 the pair



A Salem chest of solid mahogany, sturdy of line and always usable may be purchased for $95. It measures 35" high, 38" wide and 20" deep

TO PUT IN THE NEW HOUSE

At the right is a solid mahogany single bed, a reproduction of an authentic design, $34.50. *The splat back chair, copied from an early American model, is also mahogany with a rush seat. It costs* $21.74



The comfortable over-stuffed chair below is covered in figured mohair denim in black and gold, mulberry or blue and tan, $26.25. *A little end table in mahogany finish is* $6.24. *Wrought iron lamp and parchment shade* $5.74 *complete*





(At the left above) For a bedroom comes a graceful chaise longue, remarkably low priced at $37.50. *It is covered in figured blue or rose damask*



A decorative walnut console 42" long, only 10½" wide and 32" high is $25.50. *Mirror to match 24½" x 16½",* $15.48. *Set of green glass candlesticks and bowl* $25



This low mahogany coffee table is $21. *The top measures 26" x 16". Wedgwood coffee pot, cream color with blue and yellow band* $3.50, *cups* $14.00 *a dozen*

September THE GARDENER'S CALENDAR Ninth Month



Narcissi—these are Empress and Emperor—should be planted before frost



The trumpet narcissus belongs in moist, well drained loam. This is Mme. Plemp



A wading pool walled in with ledgestone and fed by a tiny woodland stream

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
This Calendar of the gardener's labors is planned as a reminder for undertaking his tasks in season. It is designed for an average season in the Middle States, but its suggestion should fit the whole country if it be remembered that for every one hundred miles north or south, garden operations will be retarded or advanced from five to seven days.			*Season of mists and mellow fruitfulness! Close bosom-friend of the maturing sun; Conspiring with him how to load and bless With fruit the vines that round the thatch-eaves run.* —*John Keats.*		1. Do not neglect the cane fruits, if they have not already been attended to. Go over them carefully, removing the old canes at the ground line and tying the young, vigorous shoots into position to prevent damage by storms.	2. Onions, parsnips, spinach and hardy crops of this character may be sown in the open with the idea of carrying them over the winter. This can be easily done with a little protection, such as salt, hay or similar material.
3. The last sowing of peas should be made the early part of this month, using only the hard round-seeded type, which is quick and vigorous in growth. If the ground is dry, water the drills well before sowing the seed.	4. Prune all deciduous trees before the leaves fall, as it is much easier then to determine what part of the growth is to be removed. Cut the branches close, leaving no stubs, and paint the wounds immediately.	5. Melon frames and other garden accessories that will not be used again this season should be repaired, painted and put away in winter storage, when well cared for they will last for several seasons of actual use.	6. The orchard that is not growing satisfactorily can be improved wonderfully by the sowing of cover crops, and subsequently turning them under in the customary manner. No orchard should be grown in sod.	7. Attention should be given now to bulb planting for this season. If not already placed, orders should be sent immediately, as early planting means better results. It gives the bulb a chance to form a root system.	8. The flower garden should be given a final clean-up for the season. The walks should be properly edged, all weed growth and the old stalks of plants removed and burned. This will destroy many insect larvae.	9. Vegetables should be started in the greenhouse now for next winter's use. Cauliflower, lettuce and string beans should be sown about every three weeks. Tomatoes and Swiss chard need but one sowing.
10. This is peony month in the flower garden. If you want good results next year it will be necessary to overhaul the plants now, digging up the clumps that are too large, cutting them into four pieces and resetting.	11. Where heated frames are available for them, there are a number of crops that can be started at this time. Radishes, spinach, etc., or some of the cooler flowers such as violets and pansies, can be sown in the frames.	12. Evergreens that are being transplanted now, or have been transplanted recently, must be kept well watered. Although top growth has terminated, these plants are making considerable root growth.	13. This is one of the best periods of the year for seeding down new lawns, the reason being that most weed growth is over and the grass will get sufficient start to carry it safely through the trials of winter weather.	14. Do not neglect to sow down with rye and clover the vacant patches in the garden. Sowings can also be made between corn, cabbage and other crops, with the idea of remaining after these crops have been gathered.	16. Evergreens that have been confined in growth, hedges and various other plants that are clipped frequently should be given a final clipping at this time. Do this before the foliage turns on the deciduous plants.	17. Do not stop cutting the grass until all growth has ceased. Failure to do this will result in a long growth, which when carried over the winter will turn brown in spring and be hard to eradicate when the lawn is put in order.
17. Before the leaves begin to fall, look the garden and grounds over carefully with an eye to changes in their arrangement. The reason for this is obvious you can tell now just where mistakes in the scheme exist.	18. Permanent pastures for grazing purposes should be sown at this time. Bear in mind that if properly put down, a good pasture will last for many years. Do not under any circumstances plant inferior seed.	19. Chrysanthemums and other similar plants that are in bud should be fed freely with liquid manures of different kinds. This operation however, must be discontinued as soon as the buds show color and signs of opening.	20. It is not too late to start a strawberry bed for next season, if potted plants are used for planting. Use pistillate and staminate types. Put in plenty of manure and a fair amount of bone meal to stimulate strong, rapid growth.	21. A great deal of our so-called winter losses, especially with evergreens, is the result of these plants being allowed to become bone dry at this season when they are developing a root system to carry them over winter.	22. Do not neglect to get cuttings of the bedding plants before they are destroyed by frost. This applies to chrysanthemums, coleus, etc. Each variety should be kept separate, as mixed colors are disappointing.	23. Mushroom beds may be started in the cellar at this time. Be sure to get fresh droppings for this purpose, and by all means use new culture spawn, which is of high quality and the most dependable.
24. It would not be amiss with late growing crops such as celery, rutabaga, carrots, parsnip and New Zealand spinach, or other crops still bearing, to apply frequent dressings of manure and occasionally nitrate of soda.	25. Celery should be banked with earth now. It is best if this is attended to frequently, as the soil should never be allowed to work its way into the heart of the plant. Hold the stalks together while banking them.	26. Coldframes that can be protected throughout the winter should be used for sowing hardy vegetables like cabbage and cauliflower with the idea of carrying them over and planting out early in the spring.	27. It might be advisable to build a fire in the greenhouse occasionally. Cold nights and hot days are productive of mildew. To overcome this have the pipes painted with a paste made from flowers of sulphur and water.	28. Just as soon as the foliage turns yellow on deciduous plants it is safe to start transplanting; in fact, the earlier in the fall this is attended to the better, as the roots will take hold before cold weather.	29. Carnations that were planted out may now be put in the greenhouse. The glass should be shaded slightly for several days, or until the roots have again become active. Overhead spraying is helpful.	30. Wire grass, rye grass and other heavy growing grasses and weeds grow very rapidly at this season of the year, and if allowed to overrun your garden they will be a serious factor to contend with next spring.

THERE are practical tests by which you may know if you are really a gardener at heart, or merely a common man, who thinks that he is a gardener. What, for instance, is your view of a nurseyman's autumn list? Do you let these things seduce you every year? Do you linger over them when you should be reading Shakespeare or improving yourself in other ways? Do you make out long catalogues of plants and pretend to yourself that you are only doing it for a joke; and then pop your list into the post, and presently, when a box comes and there is half a crown to pay, declare that you had forgotten all about it? If you do these things, you may consider yourself a gardener, and I shake your hand. Nurserymen's catalogues ought to grow upon a young gardener like drink. He must, of course, begin by believing every word. Only bitter personal experience extending over many years should shake him. I myself still have faith in nearly everything but the pictures of vegetables. I will not accept the illustrations of peas, and French beans, and melons. I can prove that most of the other things can be produced with an effort and a little management of the photographic apparatus; but I have never yet grown a green pea-pod a foot long with thirty peas the size of cherries in it, and I never expect to do so.

—*Eden Philpott.*



Set the narcissus bulbs six inches deep in the ground to get the best results



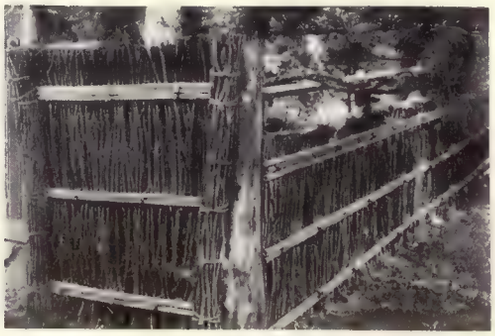
Daffodils should be scattered in informal drifts and clusters over the lawn



A combination of architecture and nature that suggests Paris's Parc Monceau



With September comes the first faint sign of the transposition of garden interests to the fascinating regions under glass



This is a splendid time of the year to gather material for such an experiment in fencing as is suggested by this Japanese barrier



No other flower melts so nicely into the hazy atmosphere of late September as the gray-blue bloom of the globe thistle



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¶ In the Galleries devoted to Furniture for the Dining Room and Breakfast Porch, an equal opportunity exists for the expression of personal preference, while the six Galleries of Occasional Pieces contain a wealth of suggestion, however simple or elaborate the requirements.

¶ Altogether the Fall displays on view in these Galleries represent the most extensive variety of unusual Furniture presented by this establishment during the past half century.



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HOW TO MEASURE FOR CURTAINS

The Methods of Making Exact Figures on Heights and Widths Are Explained Here for the Home Decorator

ADA LA HINES

TO the uninitiated curtain measuring may seem an unimportant item. But, after you have made your living room curtains a foot too short, or find the chintz in the guest room wrong side up or to your great dismay, discover one of those gorgeous birds on the chintz roller shades in the dining room has been decapitated and the other minus its tail-feathers, after such mistakes you will see the wisdom of knowing how to measure. Start with a folding 4′ rule.

For the purposes of this article, it is best to take as model a window where you will use three sets of curtains—glass curtains, silk curtains to draw at night, and overcurtains and valance which frame the window.

For the glass curtain, which may be of any soft, thin material such as net, muslin, or silk gauze, take the width measure closest to the glass, also the length to the sill. Determine where you are to place your brackets, and allow about fifty per cent fullness. These curtains should be made with a three-quarter-inch casing for your rod to run through and a heading the same size. See that they just escape the sill, because otherwise they may sweep up the dust from the sill.

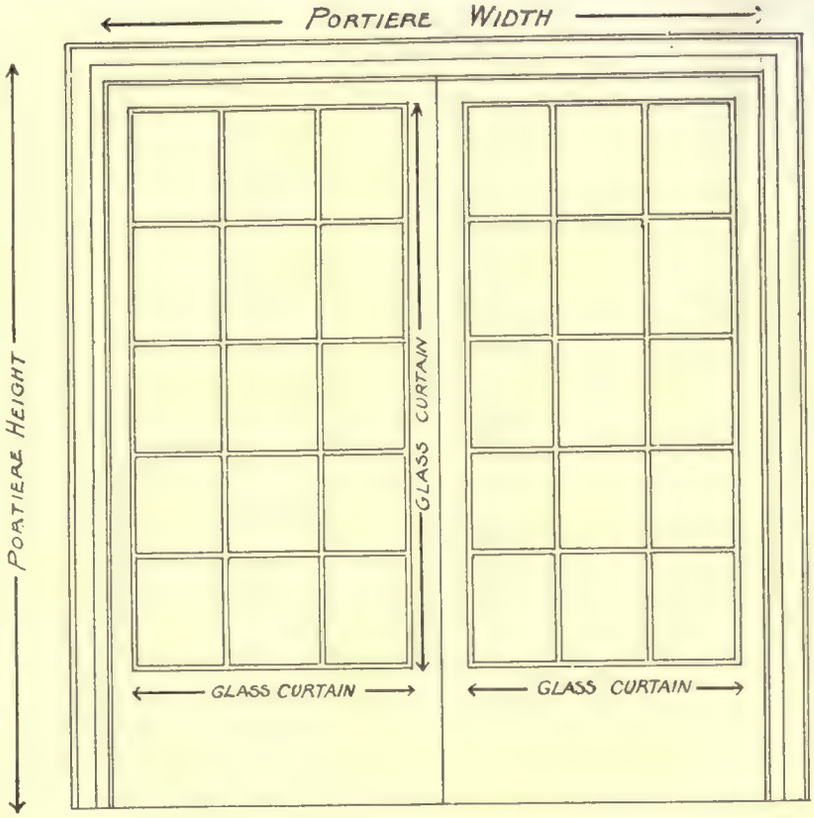
The silk draw curtains should be placed a little farther out from the glass. You will find a detail of molding on the casing which seems the logical place for them. Take your width measure first, and allow about fifty per cent fullness. These should just escape the sill also. Having your correct window measure, and having the width of your material, cut this down to the required fullness if necessary. It is better to part with eight or ten inches of material than to crowd your window.

The draw curtains should be finished with a 1½″ hem on the fronts and lower edges, and weighted tape run in the lower hems to make them hang straight. After making a 3″ heading, which should be double, pleat them into the rod measurement. Sew heavy wire rings to the back of the box pleats, every 5″ or 6″ apart. These will take your draw cords.

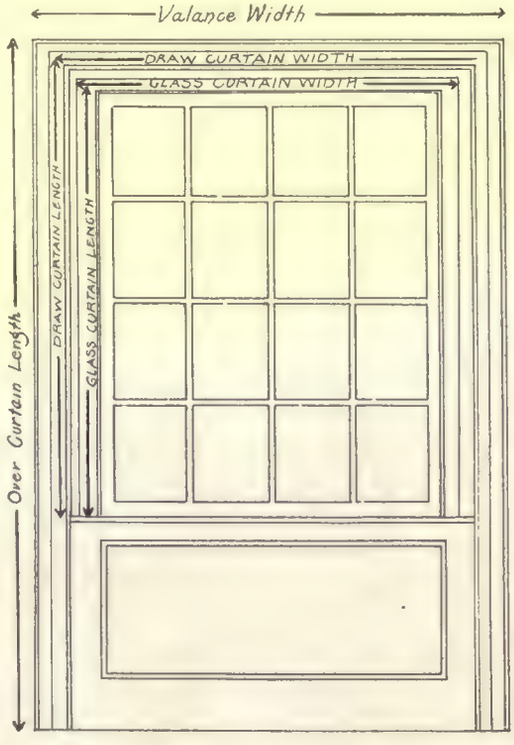
Next let us take the measures for the over-curtains and valances. These will be of some heavier fabric, either a heavy printed linen or silk. They should hang to the floor in a formal room. We must also take into account the repeat of the design. The latter may seem formidable to one unaccustomed to measuring, but it is really not difficult. Let us suppose your window measures 9′ in height. The repeat in the design is found by measuring from a certain detail of design down to the next point exactly like it. Suppose this to be 2′. Then it is obvious that you must allow each cut of your material to be five repeats, or 10′, instead of 9′, so as to have each length begin at the same point. Be sure to place at the bottoms of the curtains that part of the pattern which seems heaviest, both in color and design. These will be bound, if of printed linen, on the front and lower edges with a 2″ taffeta band to harmonize. Line them in satine and sew them to the very top heavy rings. No pleats are necessary on over-curtains. Let them hang 1″ above the floor. Set the rods out on the casing as close to the outer edge as possible.

When you take your valance measure, it is customary to use the width from the very outside of the trim, although in some cases, where the trim is extra heavy, the valance and curtains may be placed entirely within the inside line of the trim. The valance width should be the same as the total width of the over-curtains, so that the vertical line on the outside of the casing is not broken. It is preferable to make the valance with a tape stitched to the back at the very top, so that it may be tacked to a valance board. Allow a 3″ return at each end to tack around the board. In depth the valance should never be more than one-fifth of the curtain length, and preferably much less. About 15″ is a good depth for a plain shaped valance, although in the curves it may have to be more or less to take in the design nicely. Center the most important part of the design, and if piecing is required, do so on the sides; never in the center. A box-pleated or gathered valance, which is straight on the lower edge, may be 12″ to

(*Continued on page* 112)



Portiere measurements are fairly simple. The height is the height of the door casing and the curtains are hung to within 1″ of the floor. The width is the width of the inside of the casing. Glass curtains depend upon the size of the glass



The measurements indicated here are for three sets of curtains—glass curtains, draw curtains and over-curtains. The valance width is also shown



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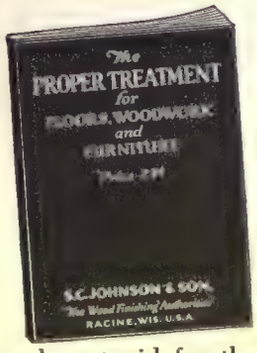
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Use Johnson's **Liquid** Wax for polishing furniture, pianos, phonographs, woodwork, linoleum, leather, shoes and automobiles.

Johnson's **Powdered** Wax makes PERFECT DANCING FLOORS.

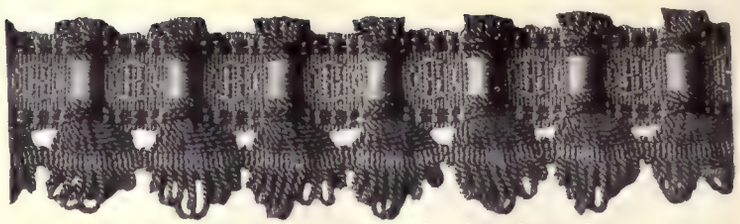
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(Canadian Factory—Brantford)



An uncut edging for curtains in shell design has a ground in gold color and a pattern in white and blue. Courtesy of Edward Maag

Taste in Curtain Trimmings

(*Continued from page 44*)

beautiful things suggestive of the jewel setter's art in terms of weaving.

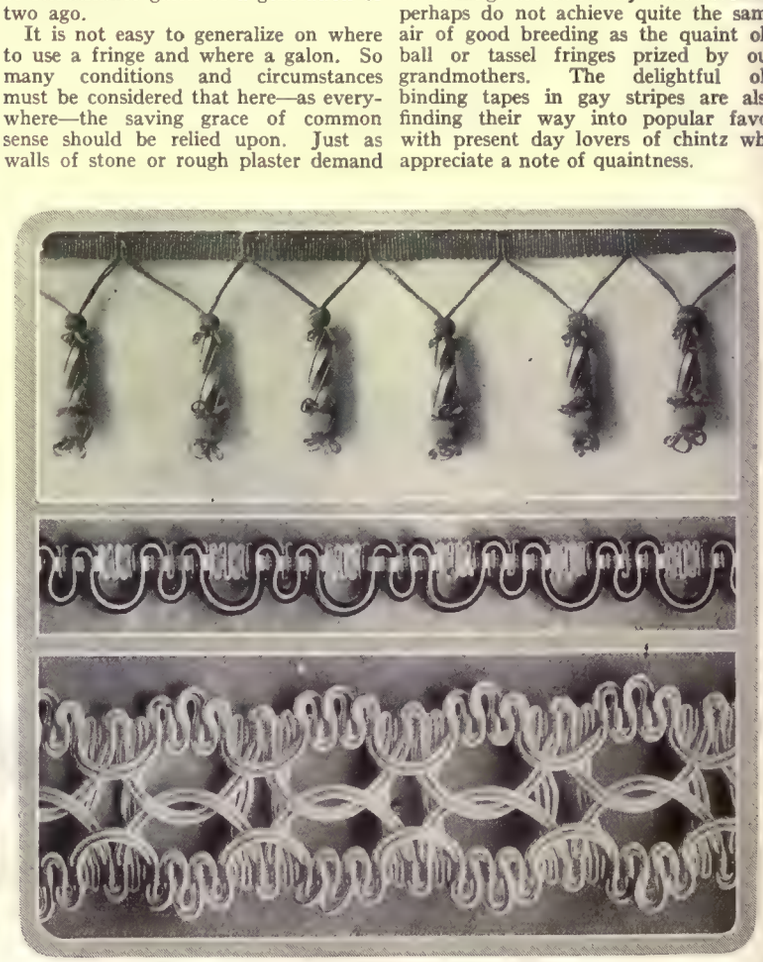
With such a treasure store to draw upon it is now possible for the modern householder to have curtains correctly and charmingly finished. Trimming makers of today have every facility for turning out marvels of color and weave and possess an amazing ability for reproducing the most intricate patterns in a short space of time. Many standard designs are carried in stock for immediate use, and others can be dyed to sample in twenty-four hours, while specially ordered galons or fringes are finished in a few weeks.

From this it follows that good or bad trimmings are up to the decorator in the final analysis. Happily for all concerned, the day is past when brassy looking tinsel galon and fringe to match or a meaningless gimp was the standard for curtains and furniture. Tinsel still plays its part as an accent in trimming, and so used provides a much needed contrast otherwise unobtainable, but this modern version is a far cry from the ineffectual and tawdry copies of Renaissance galon of a generation or two ago.

It is not easy to generalize on where to use a fringe and where a galon. So many conditions and circumstances must be considered that here—as everywhere—the saving grace of common sense should be relied upon. Just as walls of stone or rough plaster demand strongly patterned and colored stuffs for curtains, so does it follow that the curtains themselves should be finished with an elaborate tasseled trimming and a possible line of openwork galon. On the other hand, the wide simple surfaces so popular at present with their air of repose and spaciousness call for curtains of shimmering satin or crisp taffeta, striped or plain, outlined and finished in a delicately woven trimming reproducing the color of the material or a color in pleasing contrast. Or perhaps two or more colors arranged in separate little blocks or alternating threads will give the needed deft touch.

Gorgeous brocades in the manner of 18th Century Venice may well be trimmed with a woven sea-foam, opalescent and sparkling; whereas surroundings redolent of the classical severity of the Brothers Adam naturally require quite a different curtain treatment.

Chintz, an essentially informal fabric, offers a far freer scope in the matter of finish. Ribbons as bindings, ruffles or ruchings are extremely attractive but perhaps do not achieve quite the same air of good breeding as the quaint old ball or tassel fringes prized by our grandmothers. The delightful old binding tapes in gay stripes are also finding their way into popular favor with present day lovers of chintz who appreciate a note of quaintness.



At the top is a quaint Victorian tassel fringe in blue and yellow. Much of the effectiveness of the narrow trimming in the center is due to its being black and white. The wide openwork galon at the bottom is of white silk or it may be dyed to match any sample



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But what cements and seals his allegiance to the Cadillac is the continuity of this fine performance over a period of years.

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Our American Birches

(*Continued from page 56*)

slowly under such conditions. It also serves as a mantle of green to hide an ugly scar on Nature's face.

The bark of this tree is a dull chalky white, not easily separated from the trunk, and is marked with dark lines and dots. Often the small branches are black or dark red and marked with dots. The leaves are smooth and varnished in appearance so that they reflect and intensify the light. They are hung on long slender petioles so that even the slightest breeze sets them a-dancing and the tree seems ever in motion and gives a dash of life to an otherwise quiet scene, snapping it out of lethargy. Lowell has written of it:

"Thy shadow scarce seems shade, thy pattering leaflets
Sprinkle their gathered sunshine o'er my senses
And Nature gives me all her summer confidences."

Another of the family, which is often confused with the gray birch, is the white birch (Betula alba var. papyrifera), or as it is called by others, the paper birch, or the canoe birch. This tree has a slender pure white trunk which sometimes attains a height of 90′. The tree is not as abundant as the gray birch but it has a large range of growth, being found from Newfoundland to Alaska and as far south as the State of Washington, eastward to New York City. It is essentially a northern tree, and, where it is found most abundantly, it is used as a source for paper pulp. The Indian made use of the fact that its bark peels off in large layers, and made admirable material for canoes. Longfellow in his tale of Hiawatha sings:

"Give me of thy bark O Birch tree . . . .
. . . . I a light canoe will build me."

As a tree for landscape planting it has many possibilities, for not only is it attractive with its slender column of white, but it has a beautiful and picturesque habit of drooping twigs of handsome foliage.

The red birch (Betula nigra) is happily called the river birch because it prefers the rich slopes and bottom lands of rivers and little streams. This is the southern variety and it rarely attains a height greater than 90′ except in the south. It is very abundant in the New England states, but rarely as far north as Canada. The tree develops into a round irregular headed tree which is very picturesque. It has a bark when young which is a lustrous reddish brown, but as it grows older it peels into papery scales in varying shades of red and brown. These fluttering in the wind make a charming variation. In landscape compositions this tree is valuable for its long graceful branches which overhang the water and almost sweep it with its graceful foliage. And not only for this reason, but because it has a very fibrous root system which serves to hold in place the soil which might otherwise be washed away when the stream was high. It is also a rapid growing tree, and easy to transplant.

It is unfortunate that the river birch should be called nigra, inasmuch as we have a black birch (Betula lenta). However, this tree is more fortunate in its common names, of which it has several. It is the black birch because it has such a dark colored bark. It is the cherry birch because it resembles so closely the native wild cherry. It is the sweet birch because of the aromatic sweetness of the young twigs. The bark, when young, is fairly smooth, but as it grows older and the trunk increases in size, the bark begins to peel off transversely in long thin strips, and finally it becomes scarred with irregular scales which gives it a distinguished and venerable appearance. The black birch thrives best on damp hillsides, or in places where it can obtain a moderate supply of moisture. It is a widely distributed species, being found from Nova Scotia south along the mountains to Georgia, and often as far west as Minnesota. It commonly grows as high as 80′ and develops into a wide symmetrical headed tree, which is very attractive. It is especially attractive in the early Spring, when the leafless branches are hung with myriads of long yellow catkins, like so many golden tassels fluttering in the breeze.

There is a western species of the black birch which is called fontinalis. It is found in the mountain canons and while it is very attractive, it is not a large tree for it rarely grows as high as 40′.

One of the most abundant trees in the hard wood forests of Canada and New England is the yellow birch (Betula lutea). It usually grows as high as 100′ and it is an important item in the source of lumber, paper pulp, and fuel. The tree is wide spread from Newfoundland south to Delaware and along the mountains to Tennessee. It is essentially a northern tree, for here it attains its greatest height and most beautiful development.

The young tree has a beautiful smooth bark which is a silver or golden gray. As the tree increases in size, however, this smoothness disappears for the bark breaks and rolls back in long ribbon-like curls, which are persistent and rustle in the wind.

There are several reasons why this is a valuable tree in landscape work. First, it develops into a well rounded tree with pendulous branches. Second, it has an unusual and interesting color tone in its bark and branches. Again, it is very easy to transplant and thrives well if given sufficient moisture. And last, but by no means the least of its several virtues, is the fact that it is very hardy, and seldom is attacked by insect or fungus enemies.

There is a birch found in the northern New England states which is said by some authorities to be the western representative of the European weeping birch. It has been given the name of blue birch (Betula coerulea) and although it is not very common it is interesting and worthy of as much attention as many imported plants.

Then there are one or two more of the family which are native. Although not as common as the ones named above they have interesting characteristics and possibilities. Three are varieties of the white birch and are almost Alpine in character for they prefer the cool woods of the north and do not attain great size. They are Betula alba var. cordifolia; var. minor and var. glutinosa. We also have a swamp variety which is found as far south as New Jersey. This is Betula pumila, and thrives from Labrador to Delaware, and as far west as Minnesota. And there is still another dwarf variety which grows in the mountains of New Hampshire and the more Arctic regions of Canada, called Betula glandulosa.









Pictures reproduced from Graflex negatives

GRAFLEX

Graflex advantages are valuable every time you take a picture, whatever the nature of the subject.

You *know* when the focus is sharp, you *see* what the view includes because a big image of the subject, right side up, is visible in the focusing hood until the very instant of exposure.

Graflex focal plane shutter, with speeds of 1/10 to 1/1,000 of a second, and a superfine lens such as the Kodak Anastigmat *f*.4.5, are a combination that safeguards proper exposure even under difficult light conditions.

The Graflex cameras are fully described in the 1922 catalog—ask for your copy by mail or at your dealer's.

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Rochester, N. Y.



APPRECIATION

The owners of the Wills Sainte Claire are those owner-drivers who appreciate the thrill of tremendous power and eager obedience to the lightest touch; who realize that in this car, and this car only, perfection of balance is combined with lightweight, sturdiness, roadability, ease of riding and responsiveness that give them a new experience in safe, yet thrilling travel.

* * * *

The Motor—Eight-cylinder, actually twin fours; 60 horsepower; overhead camshafts and valves in cylinder head. This construction produces the enormous, flexible power; the smooth, noiseless operation; the unequaled simplicity and accessibility of all essential parts.

C. H. Wills & Company, Marysville, Michigan

WILLS SAINTE CLAIRE
Motor Cars

© C. H. W. Co.

Insulating the New House

(*Continued from page* 71)

porous material would have a muffling effect on the solid parts of the building. Wave motion is not possible where the air chamber is sufficiently isolated.

It is rather a romantic idea to know that some homes are being made soundproof, fireproof, and every other proof, by the use of cushions of eel grass. And yet one of the best known scientific insulators of heat, sound and fire is a fabric of eel grass. This grass is woven into a thick elastic cushion, filled with dead air spaces. It seems that it is necessary to use long flat blades of grass for perfect insulation. And the eel grass is also practically indestructible. A sample 280 years old is in possession of one of the insulating manufacturers. We understand that it is absolutely sanitary, that it will not harbor insects or vermin, that it is an actual fire retardent. It grows in salt water and contains silicon to a large extent. This renders it non-inflammable, uninviting to rats and mice and also tough and elastic.

This lining is very popular in warm climates as it makes rooms habitable that have been thought perfectly useless through intense mid-day sun. On the other hand, it has a popularity in Greenland and was used to shelter some of the huts in the Scott Antarctic Expedition. As to noise, it seems to perish in the face of these eel grass cushions which have a power of breaking up and absorbing sound waves. Think of the delight of renting an apartment without being tortured with the fear of the midnight festivities of the tenants above, or at the side or below.

Eel Grass Sheets

These sheets of eel grass may be used as an insulation medium throughout the building, for floor deadening, wall insulation, roofs and partitions; for sound and cold it is used about a half inch thick. For cold storage at least three quarters of an inch; for waterproofing purposes, it is made up with a waterproof paper on both sides and with the needle hole seal. Charts are sent out showing the method of using this material for every detail of house insulation.

Practically all these insulation materials, including felt, cork and asbestos, are very light weight. They are also clean and inodorous. The best of them repel rather than attract insects so that, on the whole, they seem to have become an essential in good building construction.

Hair insulating is singularly effective as a sound deadener. It consists of a heavy layer of thoroughly cleaned cattle hair securely fastened between two sheets of protective paper. The cattle hair is treated with a chemical process, which renders it vermin proof and odorless. It will not dry out, split or rot with age; it shrivels when it comes in contact with fire, but will not carry flame. It is extremely light in weight and is so flexible that it fits into odd corners, which makes it very easy to apply. The round and beveled edges allow one inch lap, assuring an excellent insulation. There are many varieties of this hair insulating material, some especially for weather, some for water, some for vermin and, of course, a number for fire.

Gypsum

Many architects will tell you that some of the most desirable qualities in insulation are afforded by the modern wall plaster made from gypsum rock. This plaster has the unique property of reverting, when set, to its original rock state. As a result of the present highly developed methods of manufacture, it can be made to rival concrete in compressive strength.

It was several years ago that a manufacturer of gypsum products conceived the novel idea of casting gypsum plaster between two layers of fibrous material into sheets, or wall sections, ready to be nailed directly to the studding or joists, thus combining the excellences of the gypsum plastered wall with rapid, clean and usually economical application.

In order that the large sheets—they are 32″ or 48″ in width, 6′ to 10′ in length, and ⅜″ in thickness—will not break when handled, the gypsum used is toughened by a special process, so that the sections, although solid and rigid, can actually be bent without cracking the plaster core. One of the virtues of wall plaster is that the changes in humidity which cause heavy furniture to come apart and doors and drawers to stick, never cause it to warp, shrink or bulge. If the walls and ceilings of the building are lined with gypsum wallboard, fire would undoubtedly be confined to the room in which it started for some length of time. Tests made in the experimental laboratory of the University of Illinois have demonstrated that less than the Volsteadian one-half of one percent of sound can pass through a gypsum slab.

Hollow Tile and Metal Lath

In addition to the actual fireproof construction such as hollow tile, and metal lath, there is a concrete which is waterproof in its composition. This is considered one of the most economical and important developments in building materials. Waterproofing in concrete, added as an integral part of the material, lines the tubes or pores throughout the mass with a water-repellent film that resists dampness permanently. There is also a waterproofing paste that can be put on over other substances, and pastes that are incorporated in cement and stucco. It is also essential to remember a fire felt sheet and block which are especially adapted for hot surfaces.

Insulating sheets for fire, dampness, heat and cold are used as a plaster base. And there is a variety of wall boards which can be incorporated in the exterior walls and floors for insulating purposes. Good builders today consider it essential to use an insulating sheathing for furnaces, heating pipes, refrigerators, etc., in fact, for every kind of mechanism where it is desirable to avoid the dissipating of heat or cold. Innumerable paints and stains are listed as waterproof and fire deterrent.

It has been proved by architects as well as builders that cork flooring also has a fire resisting quality, that fire has a harder fight through a cork surface on the floor than almost any other material except concrete or tile, and where linoleums are laid down in a concrete bed they are fire deterrent to a degree in finishing a home.

Stock Room Fittings

One of the needs today is to have a stock room so insulated that it can be kept cool, no matter what the change in temperature outside. To automatically correct the temperature in a stock room that has become warm, connect your stock room with the outside air by means of two separate conduits of rather limited cross section; both conduits to end in the open near each other, preferably on the shady side of the house, both running as straight as possible, one ending in the stock room very close to the ceiling, the other ending in the stock room close to the floor.

These two conduits assure automatic ventilation, without direct draft, espe-

(*Continued on page* 86)



THE outstanding margin of extra quality possessed by Fisk Tires is the one conspicuous fact held in the minds of the best-informed buyers in America today. Compare before you buy.

There's a Fisk Tire of extra value, in every size, for car, truck or speed wagon.

Irish Hand Woven Linens

Assurance

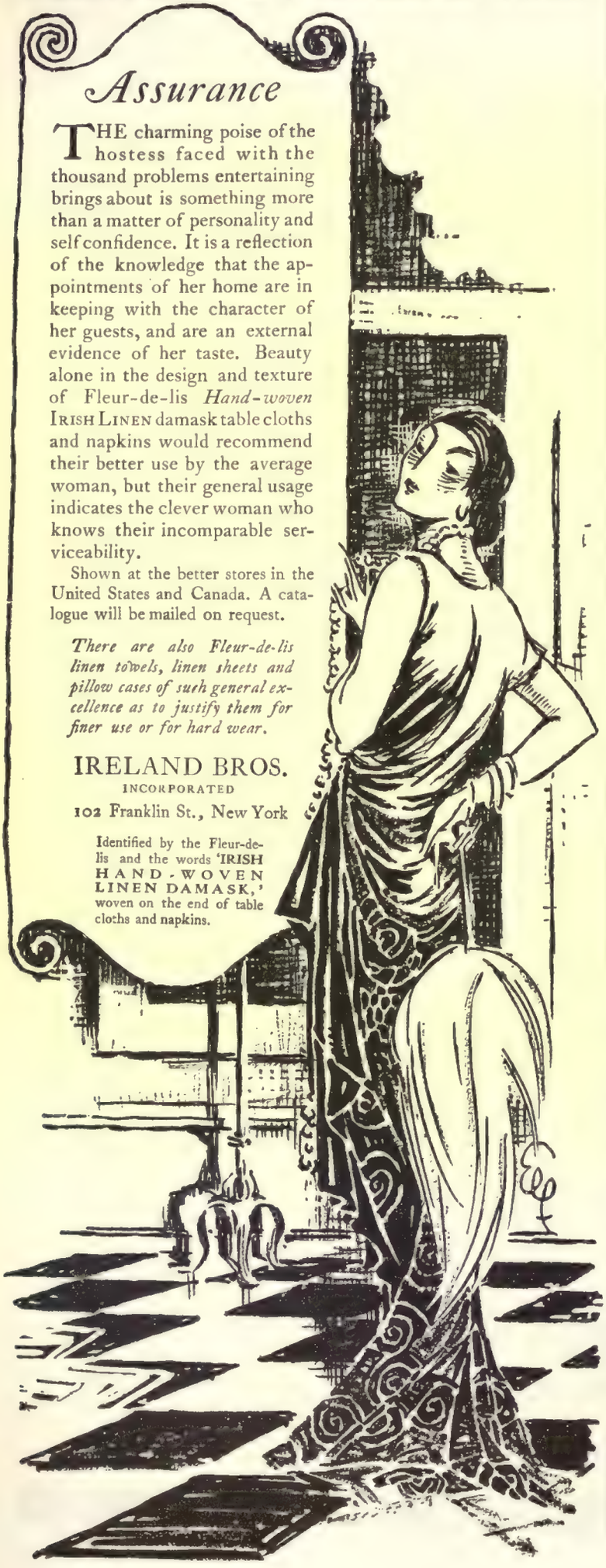
THE charming poise of the hostess faced with the thousand problems entertaining brings about is something more than a matter of personality and self confidence. It is a reflection of the knowledge that the appointments of her home are in keeping with the character of her guests, and are an external evidence of her taste. Beauty alone in the design and texture of Fleur-de-lis *Hand-woven* IRISH LINEN damask table cloths and napkins would recommend their better use by the average woman, but their general usage indicates the clever woman who knows their incomparable serviceability.

Shown at the better stores in the United States and Canada. A catalogue will be mailed on request.

There are also Fleur-de-lis linen towels, linen sheets and pillow cases of such general excellence as to justify them for finer use or for hard wear.

IRELAND BROS.
INCORPORATED
102 Franklin St., New York

Identified by the Fleur-de-lis and the words 'IRISH HAND-WOVEN LINEN DAMASK,' woven on the end of table cloths and napkins.



Insulating The New House

(*Continued from page* 84)

cially in the winter time, and cease to work as soon as the temperature of the open air is equal to or above that prevailing in the stock room.

Experience advises pipes of 1½″ diameter only, for stock rooms of about 1000 cubic ft. contents in country houses in the open, and a 2″ pipe for city houses in built-up sections.

A very slight rise of the outlet pipe towards its exit will tend to increase its sensitiveness. Avoid bends and curves as much as possible and meet such drawbacks by larger pipe diameters. Only at the outside ends apply occasionally 45° elbows to keep out the rain water and wire netting against vermin and rodents in particular.

Only where their larger cross sections permits of it should rectangular sheet metal leader conduits be used to save an inch or so of space; generally iron pipes are more suitable and lasting.

As one goes over the variety of means to make modern houses waterproof, dampproof, fireproof, air-tight and sanitary in every detail, it is difficult to understand how any house ever has the temerity to burn down or leak or get warm in summer or cold in winter or has the audacity for a minute to harbor an insect. With an imaginative architect and a conscientious builder, and all the shelves of catalogues to help us build the perfect house, we really should be ashamed to own a house which is not letter perfect so far as these modern golden rules are concerned.

Linen Closet

(*Continued from page* 70)

shelves set at least 12″ apart and provided with high backs and with sides tapering to the width of a narrow strip which runs across the front of the shelf to hold the piles of linen in place. Shelves open at the front permit the linen to be quickly inspected. To further facilitate the handling of linens these shelves are constructed to slide forward by means of hardwood strips working in channels grooved along the sides of the shelves. The topmost shelf, because less accessible, is fixed in place and reserved for out-of-season and rarely used linens.

One side of the lower compartment is given over to the clothes hamper, or, if the plan of the house allows, an ideal arrangement can be made by starting the clothes chute from the floor of this cupboard. In either case the floor of the entire lower compartment should be raised a few inches above the main floor level to insure cleanliness. Drawers and additional shelves are provided on the opposite side for blankets, curtains, and the keeping of odds and ends of linen.

A very narrow space is required for the bath room closet, the minimum dimensions which will accommodate the average towel being approximately 10″ wide by 20″ deep. The often unused space at the end of the built-in bath tub lends itself excellently to the requirements of a small linen closet. Beneath a series of stationary shelves is a drawer for sponges and brushes, and, underneath, more shelving for a supply of cleaning fluids, powders, soaps and for the storage of the usual overflow from the medicine cabinets.

A practical suggestion for the keeping of table linens and at the same time one that would enhance the attractiveness of the dining room is the combining of the linen shelving with a recessed china cabinet, the lower portion of which would be a series of drawers or shelves similar in construction to those of the main closet, and enclosed behind wood paneled doors. A drawer at the bottom serves to protect the small doilies and the centerpieces rolled on tubes. If space permits it is advisable to lay the centerpieces flat.

The supply of service linen can be adequately taken care of by means of a few drawers incorporated in the built-in kitchen or pantry dressers.

PLANTING TIME FOR LAWNS

SPRINGTIME is commonly considered to be seedtime, but with lawns better results often are obtained by seeding at some other season. In the growing of lawns most persons, both in the cities and in the country, cling to the old idea that spring is the time to put in the seed. And many a mangy lawn has been the result.

Except, perhaps, in the northern States and in New England, says the United States Department of Agriculture, early autumn seeding is much more satisfactory than spring seeding. South of the latitude of New York spring seeding should rarely if ever be practiced. There are good reasons for this rule. Young grass does not stool well in spring and summer and is not sufficiently aggressive to combat crabgrass and other summer annual weeds. In the area south of this and north of the Potomac and Ohio rivers the time is early in September. The reseeding of an old lawn should be done at the same season as new seeding.

Treating the soil—A suitable soil is of first importance, especially where the climate is not particularly favorable to the formation of good turf, and most of them can be improved by treatment such as drainage, manuring, fertilizing, and liming. A deep loamy soil is easily prepared, as it already has the right texture, but it may need fertilizing with barnyard manure, or bone-meal in applications of 20 pounds to 1,000 square feet. Stiff clays need both sand and vegetable matter before they are ready to support a good turf, and there is little danger of overdoing the use of either of them. An inch layer of sand worked into the clay will produce a permanent improvement in texture. Conversely, clay may be used to improve light sandy soils. Decayed vegetable matter lightens the texture of clay soils, increases their water-holding capacity, and improves their drainage; it also improves sandy soils and makes them more retentive of moisture. About a half ton to 1,000 square feet ordinarily is sufficient.

When white clover and bluegrass do not grow well, it is probable that lime is needed. One hundred pounds of air-slaked lime to 1,000 square feet of lawn, well worked in before the seed is planted, is a satisfactory application in mast cases. It is not recommended as a top-dressing for turf, and should not be used for bent grasses or fescues unless the soil is very acid. The soil should be thoroughly prepared for planting several weeks before the seeding takes place in order that there will be time for it to settle and for weed seeds to germinate.

ALFRED I. WILDER.

Danersk Early American Furniture



THE original of the wing chair illustrated above was once owned by General William Heath, who served on Washington's Staff. It is undoubtedly a true Chippendale fireside chair of the finest quality. The construction of the frame alone is an art in order to obtain the refinement of line and the gracious spread of seat and comfort of the back.

The little Connecticut Tavern Table is made of walnut or maple and pine. Low in height with typical turnings and stretchers of the period of 1690, it is most useful for magazines and as a coffee table to draw up before the fire.

We have paid as much for a pen and ink drawing of a classic border for advertising as we ask the trade for this beautiful table, the artistry of which is as exquisite as was the drawing referred to.

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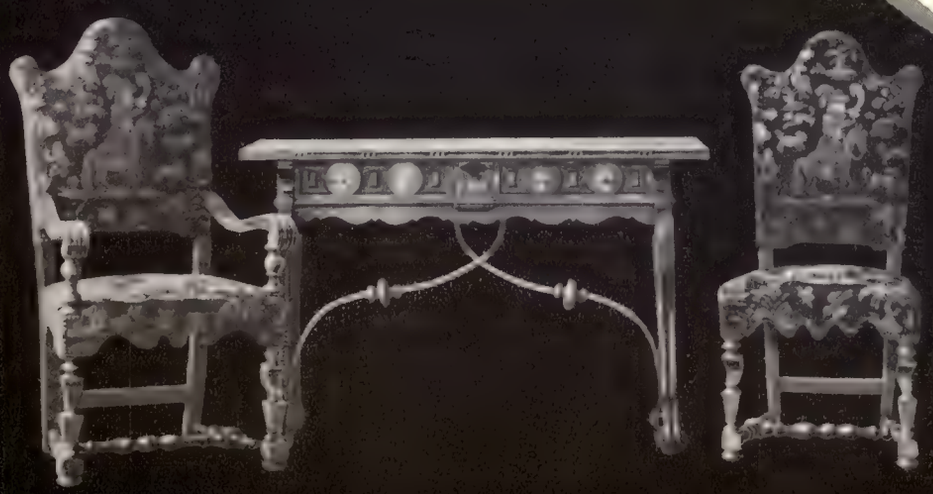
IN selecting a new piece of furniture there are three points to look for. Is it so pleasing in design that you will always enjoy it? Will it endure through years of service? Is it harmonious with the other furnishings?

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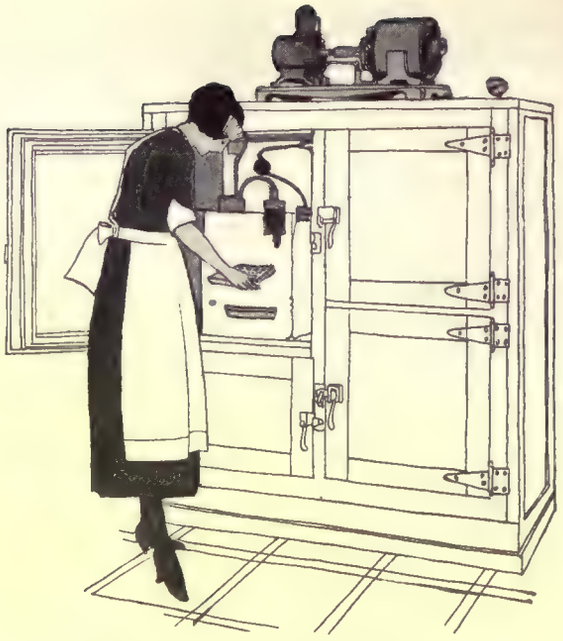
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No arms are genuine Smith & Wesson Arms unless they bear plainly marked on the barrel, the name SMITH&WESSON, SPRINGFIELD, MASS.

Catalogue sent on request
Address Department F



One of the advantages of this new ice-making refrigerator is that the condensor is air-cooled. Courtesy of the Colddack Co.

To Lessen Kitchen Labor

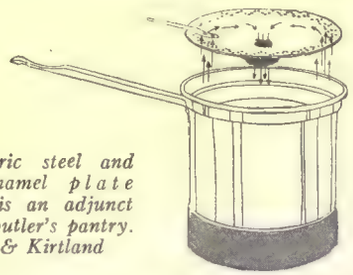
(*Continued from page 72*)

work top, the heat passing directly from the hot copper coils to the utensil; then a suction cleaner for piano players, which extracts dust from the tracker board, quite a necessary operation; and then a waffle iron that has the advantage of being easily lifted and the parts readily removed for cleansing. Two other small devices are found in the electric socket and the cord lengthener. This socket is so arranged that although one pulls the cord and puts out the light, the light remains burning for a minute afterwards. Thus one can put off the light and still have light by which to show the way up stairs or out of the room. It sounds like a contradiction, but it really does save stubbed toes and barked shins. The other is a neat socket by which an electric cord can be lengthened without a dangerous and bungling splice.

Of new ironing machines the name seems to be legion. Here is still another. It is run by electricity and its advantage lies in the fact that it has no levers or pedals, the operating being conducted by push buttons on a two-button dial.

And of ice-making machines also the name is legion. In the new type illustrated here ethyl chloride is used instead of sulphur dioxide. The condensor is air-cooled, which appears to make the

(*Continued on page 90*)



An electric steel and white enamel plate warmer is an adjunct for the butler's pantry. Janes & Kirtland

(Left) A combined percolator and boiler of aluminum cooks faster than most pots. Perco-Ware Co.



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Hand Made Furniture

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If your dealer does not handle French Furniture, write us and we will see that you are served satisfactorily.

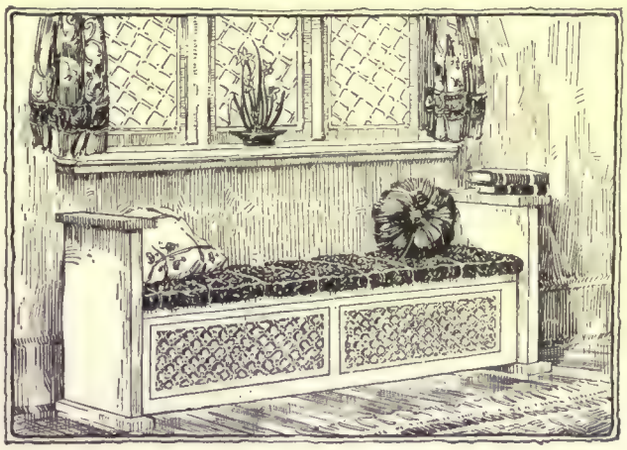
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This high dresser of oak is taken from the type used in the better class of farm houses of Yorkshire in the late Stuart period. The gate leg table, from a rare old specimen, is uncommon in its silhouette leg and stretcher. The finish of these pieces is softened and mellowed in tone as if by age.

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The grilles will be made of our Ferrocraft metal, in designs you may select from our collection of 500; or it can be made specially from one you may furnish.
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A ROOM that has been most carefully planned and decorated may be marred by inappropriate lighting fixtures. A knowledge of Riddle Fitments will prove helpful in choosing either individual fitments or an entire equipment, for they may be chosen with the certainty that they will add to the beauty of their setting.

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describes and illustrates in actual colors various Riddle styles. It will prove interesting and helpful to all concerned with beautiful interiors. Copy, with name of nearest Riddle dealer, sent on request. *Please address Dept. 262.*

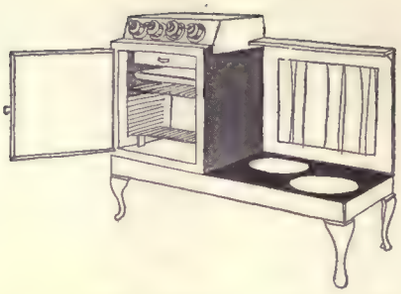
THE EDWARD N. RIDDLE COMPANY
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Makers of Lighting Fitments since 1892

In the center above is illustrated Riddle Fitment for hall with lantern of hammered cathedral topaz glass. The Console Sticks at either side are generally used in pairs, and may be grouped with Server, illustrated at the right.



Architects are invited to send floor plans with elevation details, on receipt of which we will make up and submit definite suggestion for a residential lighting installation, with estimated approximate cost of fitments installed by dealer.



This small kitchenette electric stove measures only 34″ long by 26″ high by 15″ wide. Courtesy of the Simplex Electric Heating Co.

To Lessen Kitchen Labor

(*Continued from page* 88)

machinery simpler, and is said to prevent leaking in summer. It can be installed in a refrigerator.

A new pot that offers many advantages is guaranteed against burning, scorching, spilling and boiling over, and it doesn't need to be stirred. It is of aluminum and therefore light and easily cleaned. Being a combination of boiler and percolator, it cooks by percolation. The locked-on top makes it self-draining.

Another advantageous piece of equipment is found in the electric plate warmer. Built of steel enameled white, it would be quite an addition to the buttler's pantry.

Each season sees many additions to the equipment of those households where housekeeping is light. The two and three person family and the dweller in the small apartment, always welcome compact equipment. This new kitchenette electric stove is certainly compact, being only 34″ long, 26″ high and 15″ wide. The oven is 13″ by 13″ by 13″, and is equipped with an upper heating unit for broiling. The whole stove is geared to three heats.

Modern equipment and modern methods have done much to reduce the time required in the actual preparation of meals. Thus, the new steam electric pressure cooker develops 259° of steam under twenty pounds pressure. Inset pans make it possible to cook several foods at the same time without mixing the flavors. It is an ideal canner for fruit and vegetables. Being of aluminum, there is no chance for corrosion or the formation of poisonous verdigris. Such a cooker cuts down kitchen time amazingly. Under the old style of cooking, ham required two hours, with this it takes only forty minutes; the chicken that wanted ninety minutes is done in thirty.

The manufacture of kitchen unit cabinets has given the modern kitchen much the same air of orderliness that one finds in a well-equipped office. They range in size from the smallest type one might use in a kitchenette to the vaster pieces for the kitchen of a big establishment. They can be added to as need requires. One of the illustrations shows a new series of units, with refrigerator, sink and cupboards above and below. Such a unit would be ample for a moderate size house in either the country or town.



A pressure cooker reduces the time required for cooking. Albert Sechrist Mfg. Co.

Unit cabinets bring order into large or small kitchens. Courtesy of Janes & Kirtland





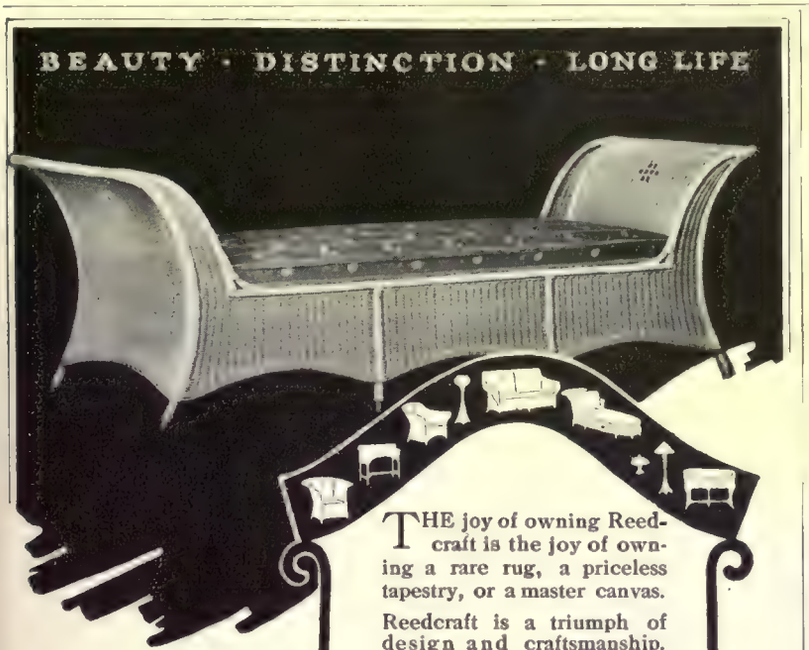
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REFITTING the town house involves problems in redecoration and if any of these problems concern the Colonial treatment, what more fitting than to carry the scheme out in detail with fittings and fixtures? W. Irving HARDWARE is HAND-FORGED, every piece from ancient iron. The design of each article, be it coat hook or wall sconce, is so deliberately drawn from its progenitor in the W. Irving museum of Colonial originals, that none may question its authenticity. To be certain, however consult your architect.

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There are Orinoka Guaranteed Sun and Tubfast Draperies to accord with every type of interior decoration. They come in a variety of weaves, textures and colors suitable for every nook and corner of the home—whether mansion or cottage. Soft-toned gauzes and sheer, filmy glass curtains admit the sun in mellow radiance. Rich and graceful over-draperies in just the proper hues complete the harmony.

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It is well worth while to order your draperies by name—not to say "sunfast" alone, but "Orinoka Guaranteed Sun and Tubfast." Look for the Orinoka name and guarantee tag on every bolt.

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If You Are Going To Build

(*Concluded from page 67*)

laces and imitation furs, and a deadening gray reticence crept over every artistic expression.

And then, as we realized how desperately bad this civilization was artistically, we turned a cold shoulder upon the dullness of an existence of mystery and sham, and began to study European conditions in earnest. We actually brought over whole villas and chateaux, or rooms thereof, or fittings of rooms and incorporated them into our own homes. Or we took our architects and builders to France and Italy, Spain and England, and had fairy-like palaces reproduced for ourselves to live in, in a county where they didn't belong.

At last, however, our architects stopped, and said "No, there is a different type of home needed in this country." And although we still see on Long Island, square Italian villas, with Chinese green tile roofs, and stately ecclesiastical French chateaux on the Hudson, and English half-timber construction wherever there is a beautiful old town with a beautiful old street; in the main, these houses are not copies but adaptations. Some fine inspiration from foreign beauty, some wonderful memory of century-old villages, may seep through the mind of the architect who builds our American homes today. This is quite right; the beauty of all the world should be the background of every beautiful home in this country.

Our furniture still has the "period" fetish, our hearts warm and throb to the various Louis and to those fine old English craftsmen and to the leather and oak of Spain in the 18th Century. On the other hand, we have isolated cases of fine furniture making, people who are thinking out fascinating ideals of a new type of luxury and comfort for American homes. There is a sense of life and progress also beginning in our fabrics, and a decidedly new feeling in our use of old-world fabrics.

But when we come to hardware,—wrought iron, brass, bronze, copper, nickel, even silver and gold, we seem to lack freshness of inspiration, of design and execution.

American Craftsmen

We do not lack craftsmen, we find them making amazingly perfect reproductions of our old Colonial wrought iron, and we have one significant craftsman in the original use of iron, Samuel Yellin of Philadelphia. But in the main, when we are planning our houses, after we have decided upon the woodwork and the plumbing, heating and lighting, the big essentials for our comfort, we look about in vain for a new type of hardware, whether we wish it for our doors, or windows, or shutters, or as a finish for our furniture. It is difficult to find. To be sure, Colonial hardware can be used satisfactorily with almost every simple American home, especially since at least twenty-five per cent. of simple American homes are modified Colonial. But when we look through the beautifully illustrated catalogues that are sent out by the important manufacturers of hardware, we find ourselves once more feasting our eyes on examples of wrought iron from the Italian and French Renaissance, on fine Gothic designs with their trefoil arches, or examples of elaborate Elizabethan hinges and door-pulls and escutcheons, rich enough for our finest Tudor homes; and delicately elaborate things, too, in the spirit of the court of Louis XVI, finely wrought handles for casement windows and key escutcheons, with fleur de lis, that talisman of French period art, woven into the pattern, and lovely cupids, too, a delicate invitation subtly incorporated in the design. And there is beautiful old cabinet wrought metal work of silver and iron and bronze, all suited to fragrant boudoirs, for desks too fragile to hold aught but love letters, for window latches too decorative to open for aught but a rendezvouz.

A sturdier lot has its inspiration from Flanders, where the crafts in wrought iron reached a perfection of technique in the 17th Century. We can also go back, in these fine catalogues, to hardware that owes all its beauty to Greece, designs that suggest somewhat an ornamentation by Phidias, intricate elaboration, combining the palm, the bay, the laurel and acanthus leaves. Models from Rome are more severe, more mathematical, simpler, and well suited to some of our simple, sturdy types of modern houses.

For The Cottage

More practical still for the bungalow, for the cottage, for that charming concrete house known as the American type, is a fascinating group of hardware called Mission. There is very little ornamentation either in the escutcheons, pulls or latches of this type of craft work, but the metal is beautifully handled, and is put in place, simply, with heavy nails, that in some instances form the only ornamentation. One firm is also putting out iron ware suited to rooms with Secession decoration, the sort of rooms Lalique designed in Paris and Hoffman in Vienna.

But after you have gone through all the exhibitions of iron, silver, copper, bronze and brass, again and again, you realize that the beauty is inspired largely by the mediæval craftsmen of Europe. We would be much more surprised to find an original group of finely modern, wrought-iron fittings than to have offered us Gothic door-pulls with graceful pear-shaped pendants, or a Bolognese knocker with elaborately conventionalized birds and figures of the 16th Century. It is much easier to discover in the open market a Pompeian brass tripod with fine plain handles, than a 20th Century wrought-iron bowl made by some young craftsman with a flame of beauty in his heart and an inspired technique.

The craftsmen who do want to work as the gold and silversmiths did centuries ago practically all find places today in the big manufactories where they are imitating or adapting or modifying the accomplishments of their predecessors in the crafts, but where very little opportunity is given for the cultivating of their own imagination and the development of modern ideals of beauty.

The fact, however, that we do not often see original hardware designs, does not mean that the utmost skill is not displayed in the production of adapted ideals. A great variety of materials is used, with new finishes, and suited to all the purposes of the modern luxurious home, which must be fitted up with the last degree of comfort and convenience.

It is quite possible that the widespread use of such extremely good models as our manufacturers are handling, made with such a variety of metals and finishes to suit the infinite individuality of American home decoration, may even prove to be the very school to develop craftsmen so needed in this country.

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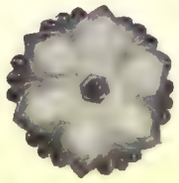
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Tapestries in the Decorative Schemes

(*Continued from page 49*)

tive Gothic tapestry was an elaborate kind of material, a luxurious woven wool to hang over the cold and barren stones. This was hung in rather full folds from ceiling to floor or to the top of the two or three foot paneled base, covering the whole length of the wall. There were the *mille fleurs* designs, the hunting scenes, the long and complicated battle tapestries and the peasant pieces.

Hanging Gothic Designs

Today we try to convert them into a kind of picture and this distorts their finest qualities. Because they were designed to be hung entirely to the floor the pattern on them focuses rather high and if hung at picture height, they seem uncomfortably out of reach of the eye. And, too, when used as a picture they seem unsatisfyingly disorganized. The drawing of a decorative Gothic tapestry is conceived, not for the steady and minute examination granted to a picture, skillful though it is, but for a general decorative effect, with strong outlines and broad flat surfaces that will avoid confusion in the folds of the material. Stretch the fabric flat and it loses much of its pictorial quality.

The ecclesiastical Gothic, on the other hand, is a kind of mural, the Northern version of the Italian church painting. It is the supplement to stained glass windows, part of the color relief of the cathedral interior. Playing the part of a decorative painting it, too, is but little focussed. The interest and episode are distributed equally over the whole with only moments of accent and no one emphatic center. Being more nearly a painting in its character it can be hung flatter, with fewer folds, and usually, it can be hung higher.

Renaissance Tapestries

The Renaissance swept tapestry before it straight into the field of painting. The designs became centered and dramatic, truly pictorial. The textile tradition, however, held true for quite a while and tapestry in the 16th Century was still being used to cover walls from top to floor. The weaver filled his spaces with rich subordinated ornament, landscapes and flowers and minor scenes in a more appropriate decorative manner. In fact, many Renaissance tapestries look like a decorative textile with an unrelated painting suddenly imposed upon them in quite a different scale. As paintings these tapestries are poor and should be used as decoration simply and hung as originally intended the full height of the wall in wide vertical folds.

In the 17th Century tapestry went two ways at once. The painting aspect of the Renaissance stepped out, and took up its journey independently, traveling on into the huge woven episode of Rubens and his mistaken contemporaries and of the early Gobelin. The decorative interest, on the other hand that had filled the interstices of the 16th Century pieces with little scenes and bits of foliage spread out to cover the whole in the verdures. These verdures are valuable as rich and quiet backgrounds softly and unobtrusively hung. They may be used as a permanent wall covering, stretched flat like a leather or a paper, part of the structure of the room. Though simple in their possibilities these verdures often are misused today. They are set up and made important as a picture panel, an honor which they do not merit in the least.

The Rubens and early Gobelin types, however, are no simple problem in any decorative scheme. Only in wide spaces without much conflicting furniture can they truly succeed. But the ambitious householder continues to hang them in his drawing room regardless of the scale of walls and furniture.

18th Century Work

In tapestry, as in all things decorative, the second half of the 18th Century offered a new conception. There were no more bulging animals bursting off the walls, no more quiet, dull toned verdures either, but gay, brilliant, delicate designs, that starting as rivals to the luxurious silks, ended as substitutes for the painted panels. These tapestries of 18th Century France are truly painted weaves. They and they only can overlook their woven quality and be stretched flat in frame or panel molding as a picture.

Tapestry has been many things to many men and to confuse the kinds is to lose the value of them all. A Gothic tapestry stretched tight in a frame is flat and dead. A *mille fleur* as a decorative piece above the natural level of the eye conceals itself and confuses the balance of the room. A Renaissance piece treated as a painting is neither good painting nor good tapestry, and a 17th or 18th Century verdure made important as a panel is an absurdity. It is not a panel but a background. In the same manner hang a late 18th Century piece as a background and you have sacrificed all of its perfection and won nothing in return.

Delphiniums for American Gardens

(*Continued from page 61*)

ity of varieties continually propagated in this way is weakened. There is a theory among many plantsmen that plants, like animals, have their natural period of life, and that only by a rebirth through a natural process of reproduction can a species long exist. According to this theory a cutting or root division is merely a portion of an individual already old, and cannot live as long or possess the vitality of a youthful seedling impregnated with the germ of a new life.

Fortunately for those of us who love delphiniums, it is possible for anyone to have healthy vigorous plants as fine as any of the most costly named varieties raised in Europe, by planting seeds saved from some of the best forms. A well established plant or two of the best, as a stock from which you can save your own seeds, is all that is necessary to begin with. If these cannot be obtained there are houses in Europe from whom seed of most of the best named varieties can be purchased, and in America there are several sources from which a good strain can be obtained in a mixture that will give good results.

The seed can be sown in the open ground in mid-summer or early autumn as soon as ripe, and the young plants given slight protection during the winter.

In early spring the young seedlings can be moved to their permanent position, and all will bloom by mid-summer. Most of them will produce a second crop of bloom, in September and October, if the first stems are cut off as soon as the bloom is finished.

From the best forms among your seedlings select the ones from which you wish to save the seed for the following year. The earlier blooms usually produce but little seed, and it is from the

(*Continued on page 98*)

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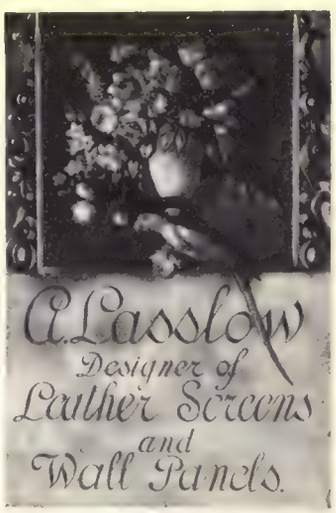
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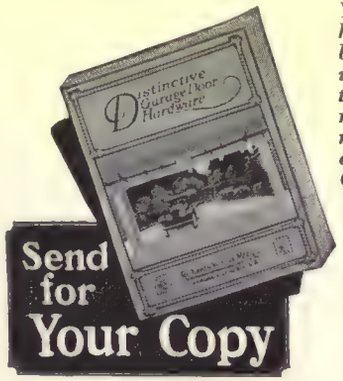
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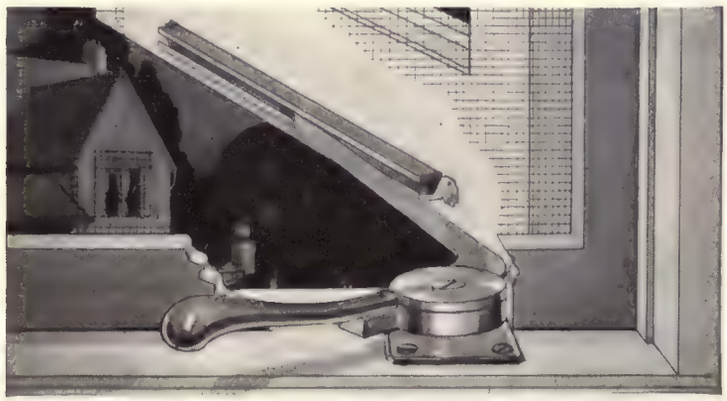
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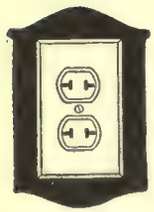
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Delphiniums for American Gardens

(*Continued from page 94*)

second crop of bloom which comes later, when the atmosphere is cooler, that the best seed is produced. Seed sown in the house in February and the young seedlings pricked off in flats an inch apart as soon as the first pair of leaves appear, and transplanted to the garden after danger from hard frost is past, will bloom freely the first season.

Raising from Seed

I am sure a joyful surprise is in store for anyone who, for the first time, raises delphiniums from seed, for there will be every possible shade of blue and all manner of forms;—some of the single flowerets as large as a silver dollar, the blooming portion of the spike sometimes more than 2′ in length. The second year, if the plants are properly fed and in good soil, the height and number of spikes of bloom will be doubled, and the size of the flowers increased. The third year the plants should be divided. This should be done in the spring at the first appearance of growth. Every piece of root, with an eye or shoot attached, will form a blooming plant.

If one wishes still further to increase a particularly fine seedling, cuttings can be made at this time of the young shoots 2″ or 3″ long. These should be cut so as to leave a small heel of the fleshy part of the root at the base of the cuttings. This is important; as the soft stems of the shoots being hollow, only a very small percentage of them can be rooted if the heel is omitted. Cuttings can be rooted in sand under glass in a frame outside, shaded with white muslin, or in shallow boxes of sand in the house. Bottom heat is not necessary, but the greatest care must be used in watering. The cuttings must not be allowed to wilt, but if the water given is more than enough to prevent wilting, the cuttings will rot or damp off. As soon as roots are formed, which will be in about three weeks, they should be planted into shallow boxes of soil, or small 2″ pots and thereafter treated in the same manner as seedlings.

It is of vital importance that fresh seed be secured, as delphinium seeds soon deteriorate and after six months the percentage of germination rapidly decreases. For mid-summer and early autumn planting, unless you can save your own seed, it is difficult to get seed that will germinate, as, at that season most of the seed obtainable is old and worthless. The new crop of the current year does not reach the seed houses in time for early distribution.

This spring I have raised and planted out upwards of one hundred thousand seedlings. As a list of the best named varieties may be of interest to many I will name here the varieties I selected as parents to my seedlings, and I think this may be considered a fairly comprehensive list of the very best varieties and colors, all of which I have previously grown here, and have seen in bloom. They are as follows:

Amos Perry, Corry, Hugo Poortman, K. T. Caron, Zuster Lugten, Andrew Carnegie, De Ruyter, Josef Israels, Rev. E. Lascelles, Chamud, Dusky Monarch, King of Delphiniums, Salland, Francis F. Fox, Lize Van Veen, Queen Wilhelmina, Statuaire Rude.

All but the last four are double or semi-double. It is a matter of personal taste whether single or double flowers are most to be desired. My reason for using double varieties as seed parents, is that from them one gets both single and double forms, while from single varieties only singles will be produced. Generally these single forms are better and stronger growers, the bloom spikes longer and the individual flowers larger. Most of the named varieties and particularly the single ones, will reproduce themselves in a fair percentage of the seedlings, but the greater number will break into many shades and forms.

Delphinium Belladonna is an old favorite, with medium sized single flowers of a beautiful soft shade of forget-me-not blue. It does not grow as tall as the English hybrids. Its habit is more branching, the foliage more finely cut, and it blooms profusely and continuously the entire season. It should find a place in every garden. The true Belladonna does not produce seed, but within recent years a seed bearing strain has been developed, the seedlings of which will come 90% true. The rest of them will come a dark gentian blue with an occasional deep violet. There are several hybrids of Belladonna all desirable: Mrs. Brunton, a very bright dark blue; Capri, deep corn flower blue, and Moerheimii, a lovely white, which is the only really satisfactory white delphinium except Chinensis Alba. The Belladonna hybrids can only be increased by division, as none of them produce seeds.

Delphinium Sinense or Chinese larkspur, blue and white, is a distinct species with smaller flowers borne in the greatest profusion. They are easily grown, very hardy, and fine for massing, reproducing themselves freely from self-sown seed.

Delphinium Formosum or "bee" larkspur is an old garden favorite, the hardiest and most permanent of all. The flowers are very dark blue with white centers and violet spurs. It seems to be more susceptible than any of the others to the attacks of a fungus which blackens the leaves and flower buds. Frequent spraying with bordeaux mixture is recommended to control this.

All delphiniums are subject to a fungus disease which attacks the roots of strong plants in bloom, which suddenly wilt and die from this cause. A mixture of equal parts of hydrated lime, flower of sulphur and tobacco dust, mixed with water and poured around the roots is said to be effective in checking this disease.

The Proper Soil

Delphiniums thrive best in a sandy loam deeply worked and well drained. As they are strong growers, feeding is necessary to produce the largest spikes. Most growers recommend an abundance of manure. I believe great care should be exercised in the use of fresh stable manure, as I am of the opinion that this often causes the root fungus previously referred to. Any manure used should be well rotted and not applied directly to the crown of the plant. I think a moderate use of pulverized sheep manure or bone meal worked into the soil around the plants a few inches away from the crown will be safer and more effective.

Delphiniums are perfectly hardy and it is not considered necessary to protect them in winter. Where slugs are present, a sprinkling of coal ashes over the crowns will be beneficial, and in extremely cold latitudes an inch of loose straw or any light material may be used as a protection. Any thick covering of heavy wet material will cause them to rot. In fact delphiniums cannot endure an over-wet soil at any time, but should not be allowed to suffer for want of water during a period of drought.



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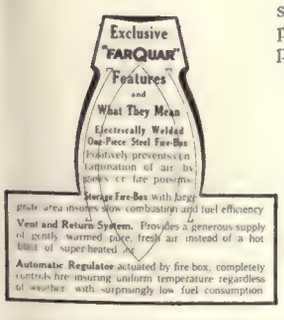
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IT may be conservatively said that 80% of the trouble experienced by the house owner with water closets lies in the faulty operation of the tank fittings. Rubber balls must be replaced. Fittings work loose, water fails to shut off, new washers, etc., are some of the troubles. Each time something goes wrong means the plumber must be called in. This is no source of gratification to the plumber because he must charge from the time his man leaves the shop until his return—and his charges may seem out of proportion for the actual repairs made.

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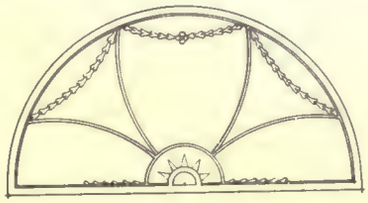
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The Variety of Fanlights

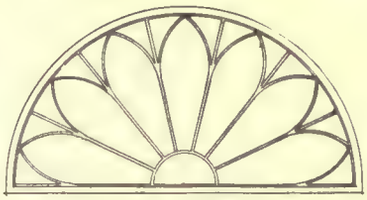
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the criticism that the fanlight had become all fan and no light.

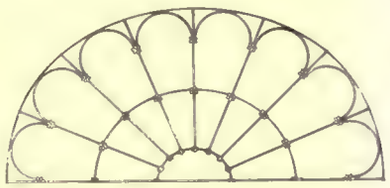
The seemingly endless variation in fanlights is due in part to the general trend of architectural change with the passage of time, in part to peculiarities of local usage, and in part to the fertile invention of individual designers. Most of the earlier fanlights, dating from the first sixty years of the 18th Century, display robust divisions and a general vigorous simplicity of pattern. About the middle of the 18th Century, and from thence onward, when Strawberry Hill Gothic and Chippendale Gothic had gained a hold on popular imagination, appeared a greater diversity of motifs, some of them very ingenious and pleasing. The straight radiating divisions were often dispensed with and in their stead we find arrangements of circles, intersecting curved lines, and other engaging patterns. The divisions themselves in this period were common-



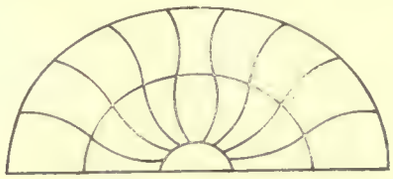
Late 18th Century fanlight with cast iron glazing bars and molded lead swags



A mid-18th Century semi-circular fanlight based on the radiating motif



The half-oval fanlight is often found in late 18th Century work in this country



Another half-oval design with radiating bars in shape of a vase —a graceful variation



In early 19th Century work one often finds the fanlight set in a rectangular overdoor opening. This example is from a house in Salem, N. J.



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A semi-ellipse overdoor opening, found in a late 18th Century house at Marblehead, Mass.

The Variety of Fanlights

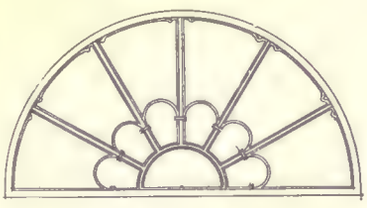
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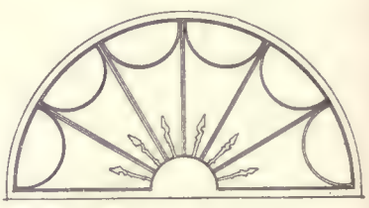
ly much thinner than during the preceding era. In the latter part of the 18th Century and early in the 19th Century the Adam influence was responsible for a great variety of agreeable conceits in fanlight design. The Adam fondness for ellipses contributed a new shape for the fanlight—the semi-ellipse. The use of lead for the glazing divisions, oftentimes ornamented at the intersections with molded lead rosettes, made it possible to execute much lighter and more intricate patterns and added to the attenuated gracefulness which characterized this period.

The realization of the decorative possibilities afforded by the fanlight and the common partiality to its employment as a means of gracing the principal entrance sometimes led to its insertion in a rectangular overdoor opening. These rectangular fanlights were not infrequently very successful as pieces of design. Again, in other instances, where no overdoor opening had been provided to light the hallway, a false fanlight was sometimes contrived, purely for purposes of decoration, and set in place on the occasion of erecting a new doorway. This device of false fanlights, which were also sometimes set forward flush with the pilasters flanking the doorway, was a rather favorite trick in the Midlands of England. The writer knows of no similar instance in America. Apart from the palpable sham, it is not an altogether happy way of dignifying the house door. The genuine fanlight, set in its natural plane, is a far more satisfying feature.

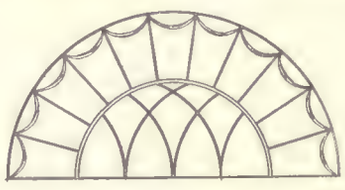
In the use of the varied forms, other than the radiating motif, the provincial builders of England—for many of the fanlights were the invention of local builders rather than of architects—showed a more daring disposition to depart from established precedent than did their American contemporaries. Some of these departures were well conceived, others were less felicitous. All, however, are interesting and more or less suggestive.

The general adherence to the radiating motif as the foundation of design, whatever subsidiary diversities and elaborations might be introduced besides, shows the intrinsic soundness of the conception. Adherence to this tradition did not in any way involve a curtailment or hampering of the designer's liberty. To be convinced of this one has only to look at the examples shown here.





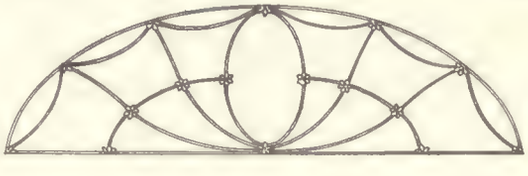
(Above) Mid-18th Century semi-circular design



(Above) A late 18th Century fanlight

(Right) Gothic tracery in mid-18th Century light

(Below) Late 18th Century half-ellipse fanlight



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Collecting Engraved Gems

(*Continued from page* 50)

an impression in relief on the wax. However, cameo gems (gems engraved in relief instead of intaglio) also date from a very early period. The Egyptian scarabs were a combination of both forms—the top part representing a beetle being cut cameo and the inscription on the under face being cut intaglio. Cyril Davenport ("Cameos"), says: "In the first Century B. C. the onyx cameo began to take a high position as a much esteemed article of adornment or possession, and its appreciation quickly increased with the more and more beautiful workmanship brought into the art of the Greek gem cutters. Following, to some extent the fashion of the small seal ring intaglios, the smaller cameos were sometimes used in the same way, but never to any great extent. The larger cameos were no doubt used as fastenings for cloaks or shoulder brooches; but they were always very interesting as wonderful works of art only, and also because they often bear portraits of great personages. No existing form of portraiture is so strong and, at the same time, so delicate and beautiful as that to be found on a first-rate antique onyx cameo. Such portraits were by masters in their art, and are comparable with the finest art of any age, or executed in any medium."

Gems' Long Life

As Davenport remarks, it is true that few things made by mankind will retain their original surface, color, and beauty longer than a cut or engraved gem. The engraved gems by the glyptic masters of ancient times that have come down to us give abundant proof of this, likewise do the engraved gems of the masters of the Italian Renaissance.

It has been suggested that engraved gems became popular with the Romans in the First Century B. C. when Pompey displayed the treasure of Mithridates in the three days triumph at Rome. However this may be, it is recorded that Julius Caesar presented a collection of engraved gems to the Temple of Venus Genetrix. Probably the Romans had long used engraved gem signets and the Mithridates treasure may merely have set the fashion for more ornamental application of glyptic art by the Romans.

Early Roman Examples

According to Pliny the Elder, Scipio Africanus was the first Roman to have a sardonyx gem and Davenport ventures the suggestion that it was a cameo. This would seem likely, for I think intaglios were certainly used by the Romans before Scipio's time. From Seneca we glean that a cameo portrait of Tiberius was owned by Paulus. Even before Pompey's day the Romans produced in glass imitations of both intaglios and cameos. However, we will not here consider what Pliny described as "the glass gems of the rings of the populace"—how modern it sounds! The year 70 A. D. marks the apex in cameo-cutting, and for some three hundred years thereafter the art of the cameo was sustained above the somewhat abrupt decline which followed and which was occasioned by Roman glyptic artists taking the place of the Greek gem cutters who had, through the earlier period, produced the so-called Roman gems. Never again was the work of such cameo cutters as Herophilus, Hyllus, Epilhynchanus, Boethus, Philemon, Scylax, Sostrates, or Diodotres to be surpassed. One wonders what has become of the famous "Gonzaga Cameo," an antique sardonyx bearing portraits of King Ptolemy II of Egypt and Arsinoe, his queen, a gem of three strata which was in the collection of the Hermitage Museum in Petrograd at the time of recent revolution. The British Museum, the Louvre and the Vienna Museum are rich in ancient cameos.

Through the Middle Ages glyptic art was far less, in the deterioration, than even a shadow of the Roman decline in gem engraving. Fortunately ancient intaglios and cameos were kept and perhaps appreciated to some extent. At least the designers and makers of ecclesiastical ornaments employed them in an astounding fashion and we see Christian religuaries, shrines, etc., decorated with gems engraved with genre subjects from pagan mythology!

The Italian Gems

With the advent of the Italian Renaissance, the revival of learning focused again the attention of many on the beauty of the engraved gems of antiquity. Cardinal Barbo (Pope Paul II) made an extensive collection of these gems which were, upon the Pontiff's death, acquired by Lorenzo dei Medici, another ardent gem collector. Indeed, Lorenzo encouraged the revival of the glyptic art and soon Italian gem engravers were producing marvellously beautiful intaglios and cameos inspired by Greek and Roman gems. One of the gems from the Medici collection now reposes in the Cabinet des Medailles, Bibliotheque Nationale, Paris. It is a cameo portrait of Lorenzo himself. The cinquecento engraved gems never, of course, reached the height attained by the finest Greek gems, although the Italian work was of very high quality. At the Marlborough sale the cinquecento cameo "Eros and Psyche" fetched some £2000, and was worth more. It is difficult, if indeed it is possible, to see wherein this particular cameo is not the equal of the finest cameos of antiquity.

The 16th Century witnessed the production in Italy of an enormous number of engraved gems. Imitations of antique gems were common, frauds numerous. For some strange reason such collectors as Fulvio d' Orsino, who had contemporary glyptic artists deliberately fake antique gems, with fraudulent "ancient" signatures that he might fool the unwary with his brag, were common enough during this period. In one of his famous "Lives," good old Giorgio Vasari tells us that through the instrumentality of Lorenzo dei Medici, a young Florentine named Giovanni delle Corniole learned the art of engraving gems and earned for his excellent workmanship an enduring name, as "testified by his countless works, great and small, but especially a large one with a portrait of Fra Girolamo Savonarola, the idol of Florence for his preaching." How furious Savonarola must have been at such vainglory in sardonyx, he who preached against the vanity of jewels! What a wonderful time the collectors of Vasari's day must have had when we reflect on his remark that "At Rome, cameos, the sardonyx and other fine intaglios are found daily."

French Glyptic Art

When Catherine dei Medici came into France she brought many intaglios and cameos with her, and brought along her gem cutter, Giovanni Antonio dei Rossi, to help set their fashion. French gem cutters soon became adept in the art. It was a French glyptic artist, Julien de Fontenoy, for whom Queen Elizabeth sent to do her portrait in

(*Continued on page* 106)



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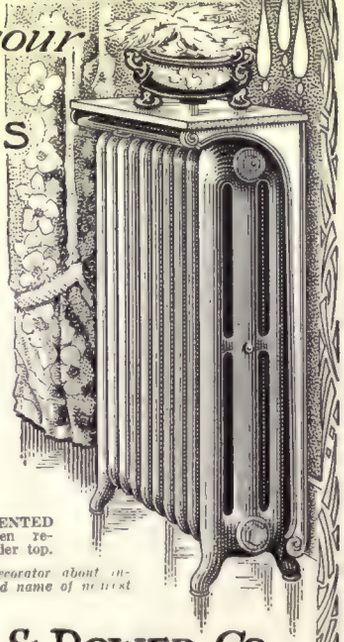


Illustration shows Marble Top Type with PATENTED DUST TRAP lowered for cleaning. When released it automatically closes out of sight under top.

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Collecting Engraved Gems

(*Continued from page* 104)

ger in the hope that the token would lead Elizabeth to commute his sentence. The terrible Countess of Nottingham, who had no liking for Essex, overheard the Earl's instructions to the messenger and intercepted this ring and Essex was led to the scaffold. On her deathbed the Countess confessed her act to the Queen and Elizabeth, disregarding the presence of the Angel of Death, slapped the face of the Countess and cried "May God forgive you, I never can."

The 17th Century found fewer engraved gems produced, but the 18th Century Italian gem cutters produced a quantity of work of high merit. Flavio Sirletti, for instance, cut some of the finest gems to be found among modern specimens, nearly approaching the ancient. German glyptic artists also produced some exceptionally fine work,—Natter of Nuremburg, Sirieas and Pichler of Vienna and others.

Some very fine gem engraving has been done in the 19th Century by such artists as Bernardo Pistrucci, and later gem engravers, but the old "spirit" had departed with the passing of the best of the 18th Century gem engravers.

Fortunately for lovers of engraved gems, it is possible to acquire interesting specimens for collections in the reputable shops of Europe and America. Some very fine engraved gems, antique and modern, have been offered from time to time at various public art sales. Exceptionally fine pieces have brought adequate prices, but many desirable pieces have often gone for what has seemed a very small price indeed, and a little browsing in New York, London or Paris would be sure to discover to the collector things worthwhile within reasonable expenditure.

In passing it will, I think, prove interesting to the reader to quote Vasari's description of the cutting of intaglios and cameos, found in the introduction to the 1550 edition of his "Lives," which runs as follows: "Those oriental stones . . . are cut in intaglio with wheels by means of emery, which with the wheel cuts its way through any sort of hardness of any stone whatever. And as the craftsman proceeds, he is always testing by wax impression the intaglio which he is fashioning; and in this manner he goes on removing material where he deems it necessary, till the final touches are given to the work. Cameos, however, are worked in relief, and because this stone (sardonyx) is in layers, that is white above and dark underneath, the worker removes just so much of the white ground as will leave the head or figure white on a dark ground. And sometimes, in order to secure that the whole head or figure should appear white on a dark ground, he dyes the ground when it is not so dark as it should be. In this art we have seen wonders and divine works both ancient and modern."

And indeed we have! Fortunately our American museums such as the Metropolitan Museum of Art, New York, and the Boston Museum of Art are rich in antique and Renaissance engraved gems, which will prove absorbingly fascinating to those interested.

Color Schemes for Men's Rooms

(*Continued from page* 47)

of pewter lamps with parchment shades incorporating old sporting prints.

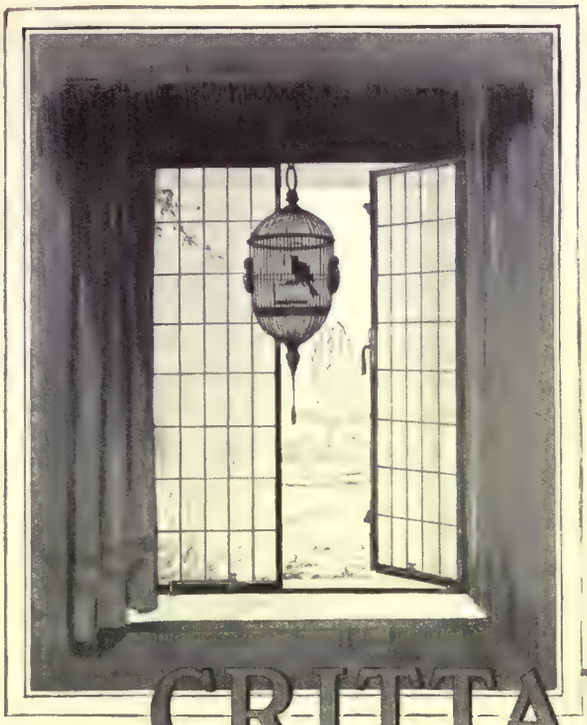
Or he may be interested in old French objets d'art which require an entirely different setting. Here a French atmosphere can be created successfully without being in the least effeminate. The walls can be paneled with wood moldings, and painted a gray green. The simple French mantel should be marbleized in black and gold over which may be hung a fine old mirror. Let the window draperies to the floor be of yellow, green and apricot striped damask over plain apricot silk gauze draw curtains. In one corner stand a small flat top rosewood and ormulu desk, with a bronze and ormulu figure lamp and striped taffeta shade. On either side of the mantel two low black and gold bookcases, the colored bindings showing through the antiqued gold wire doors, would be an effective note. Beside the simply carved old walnut arm chair, covered in dull prune uncut velvet, stand a small blue and gold painted magazine table. One high-back walnut arm chair in black ground needlepoint would tend to balance the big upholstered arm chair done in striped silk damask. All of these colors show to advantage on the dark blue carpet. Red chalk drawings, and a few good paintings with some old lustre on the mantel bring color to the gray green walls.

There are so many ways in which color can be brought out. The draperies, carpets, furniture covering, pictures and lamp shades all stand ready to accent the desired note. The room may be monastic in its simplicity or may have the richness and elegance of a Louis XV bedroom. In either case, color can be its dominant note, expressed in great masses or by a few deft touches.

One of the bedrooms illustrated shows a putty wall, a good background for the fine old etchings over the bed. The inlaid walnut bed is a good foil for the dull red damask spread and the green ground lacquered screen. The walnut chairs have plain red seats, which note is repeated in the octagonal frame of the old French print. This room has a great deal of quiet charm and just enough color to warm the large expanse of cold wall. The curtains are gay colored glazed chintz in bright greens and pinks.

The study shown here is also unusual in its color scheme. Walls of greenish blue, a carpet in Venetian red, and overhangings of dull gold rough taffeta, heavy fringed at the top, are exactly right in tone value. Over the sofa hangs an interesting old map, its faded countries pictured in mellow shades. In one corner stands an antique ivory arm chair covered in multi-colored old striped damask. At the side of the black marbleized mantel are a pair of soft old mythological paintings in warm reds and yellows. Over the mantel hangs an ancient Italian banner in red and gold. The carved Spanish desk and the big sofa in damask tend to pull together these numerous colors. On the mantel stands three cream white Bassano figures, an arresting spot against the green blue walls. Finally a chintz covered chair beside the fireplace adds its note of welcome, in which are the combined colors of the room.

The bedroom shows the touch of a collector, for on the walls over the black and gold mantel are hanging a series of interesting old Godey prints framed in many colors. The draperies are of multi-colored Directoire glazed chintz with double sash curtains in soft blue green. Between the windows stands a fine old Italian commode on which stands a pair of tole vases. A lovely antique Italian mirror is hung above. The chairs are Directoire, covered in old blues with a touch of apricot. The carpet is plain taupe.



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A New York room in pure Viennese style. Furniture and decorations by Urban. The wall paper by Pechi and the silver tea sets are by Hofmann

Modern French *and* Viennese Decoration

(*Continued from page 37*)

are huge armchairs in pale tea color enamel, with broad bands of silver scroll work as an ornament and upholstered in Pechi silk, shaded stripes of blue, mauve, rose, gray and black. On the little side tables, which match the chairs, are rich sets of silver designed by Hofmann. The forms are embossed floral shapes finished with rare ivory in one case, and in the other jade. The wall panels are white, each one serving as a frame for a print of some rare painting by Klimpt.

In the second Viennese room the upper wall is of silk with showy boutonnieres in brilliant colors on black ground. The hanging lights are crystal and an elaborately planned door is in black and white. The furniture, Urban's design, has black frames with curved high backs, upholstered in a cool but brilliant green, with a passementerie of green and silver, and silver beads in a tiny frieze at the back. The long black table is designed with flower stands at each end, birch treated in a simple but effective method of Urban's to attain dull black. Some of the finest of the Viennese crafts are shown in this room, tall fluted vases of silver, laces designed in true Secession spirit, large and small porcelain figures, single and in groups. The only hint of the influence of bygone days is in the archaic handling of the porcelain.

We were fortunate in securing pictures of modern French rooms decorated by Sue et Mare, which show Art Nouveau at its best, blended with the very latest development in interior decoration, involving somewhat a return to old period designs and to a degree the breaking of faith with the former cast-iron standards of new art. For instance, in the drawing room of M. Monteux there is a combination of new art decoration and furniture of the 19th century which bring back much of the old elegance of France's traditional school. The comfortable luxurious chairs are definitely Louis Phillipe shorn of decoration. The wall lamps of metal and alabaster are unquestionably Art Nouveau, as is the mirror in its curved frame of gilded wood and the ebony fireplace with rounded corners and metal beading.

The walls of this salon are quite in the newest mode covered entirely with tightly drawn satin in a delicate shade of mauve, which makes a charming background for the rich velvet furniture.

The handsomest of these modern rooms do not entirely ignore the brilliant eccentricities of Poiret and Martine, but there is a new note being struck. You feel it in the charming room of M. Kapferer in Paris, the walls covered with damask, gray and yellow, a velvet couch which is reminiscent of Beidemyer. And then the yellow marble mantel softly curved with its flowered Art Nouveau pilasters.

A new wall treatment is shown in M. Bernheim's Parisian apartment. From under a smooth, dark wood molding, green velvet curtains hang to the floor in graceful fluted folds. The ceiling with a softly curved cornice is entirely dull gold and the dark velvet luxurious furniture is framed with gold. A delightful novelty in this room is the flower shaped alabaster bowl supported on slender shafts of metal, the bowl intended to hold an electric bulb from which the light seeps out through the alabaster in a pleasant glow.

It is hard to say whether the gorgeous bathroom in the home of Mme. Bernheim in Paris is wholly original, an architect's dream or the owner's ideal. The walls are covered with blue and green fine mosaics in patterns like a huge quilt. Marble is used for the bracket dressing table, the bath and the radiator frames. Blue satin curtains cover the doorway, and under the dressing table is a satin cushion in case the mosaic floor is found too hard or cold.

Altogether this acknowledgment by some of the best modern French decorators that there is beauty in the past, and value in tradition as a background for decoration is really working out for more harmonious and elegent interiors than we can remember to have seen in the purely Art Nouveau house.

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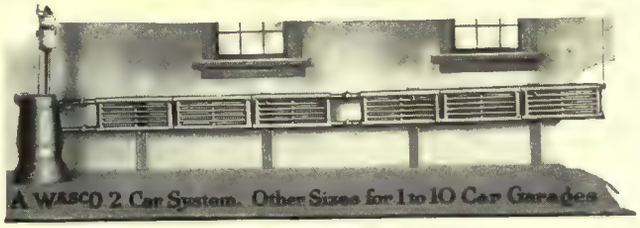
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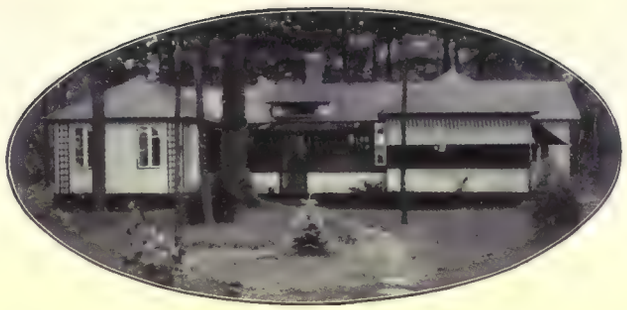
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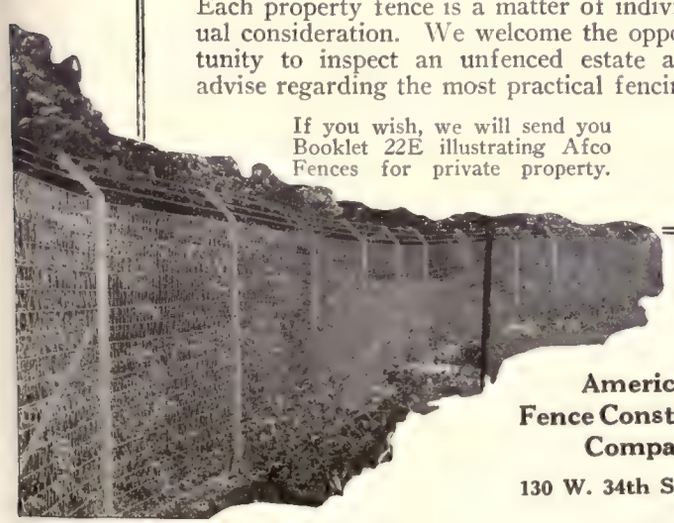
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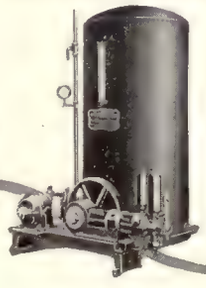
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HEATING THE HOUSE

HOT or tempered air in our homes is the theme. How the air in our homes is kept pleasantly warm in cold weather and not too hot. This is the duty of the heating plant.

Not wishing to compete with heating engineers, we shall not drag you through technical descriptions of pipes and valves, but simply tell you what you must demand in a heating installation. There are several kinds of systems to be considered.

First: Hot air or furnace heating. In this system the furnace heats the air and it rises through a register in the floor or wall of the room. According to J. Byers Holbrook, the distinguished heating engineer, this type of heating tarnishes silver; your book bindings crack and your lungs are either made immune to poison or function in spite of the rich air reaching them. The pipeless heating system which works on this principle, and is the simplest form of hot air heater, delivers its heat through one register, usually placed in the hall. Where all the rooms do not open on the hall, there is apt to be an unequal distribution of heat.

Second: Steam heat. This is an excellect system well adapted to large residences and buildings, hotels, institutions and business houses.

Third: Vacuum and vapor. The steam circulates through the system at practically atmospheric or greatly reduced pressure. Vapor heating is used in residences, vacuum heating mostly in large buildings.

Fourth: Hot water, which is probably best for household purposes.

As we have inferred, there is such a person as the heating engineer. He it is who can tell you to an iota how much heating surface you have to heat in your home. He it is who can subtract and add footage and finally tell you whether you must heat 4400′ or 3000′. When you know this, you can more readily order the boiler which is best adapted to heat such a surface.

For example, suppose you add a conservatory to one end of a living room. Your heating engineer could tell you—due to the glass surface—how much more heat is required for this room. Glass windows add to the heat units required.

Computing heating areas is not easy, because the shapes of rooms, kinds and varieties and areas of walls and door openings come into the problem, to say nothing of badly fitted windows and doors that permit draughts.

Usually the householder isn't asked about her heating plant at all. The contractor, architect and builder fix it all up. But—we don't hold with this. You have to live with your heating plant, they do not—and it's pretty much on your head that the discomfort falls. Were we building we would be quite intimate with the heating end of the house. After your plans are decided upon, call on a heating engineer for a few suggestions, and then go to your contractor and see where he is to buy your boiler and what type. Then tell him what is required of your boiler. These desirable features, necessary for your winter of content, are listed below.

Steam heat heats by means of circulating steam through pipes to radiators. This is effected by a one-pipe system sometimes, or a two-pipe. In the former, the steam ascending from the boiler in the pipe and condensing into water falls back into the boiler in the same pipe. In the two-pipe system the steam ascends in one and returns in the other. The one-pipe system, of course, is cheaper, but takes skill in setting as the angle of the pipe must be perfection.

Hot water heating circulates hot water through pipes to radiators. The heated water, being lighter, rises, and as it cools in giving off its heat, it falls back again into the boiler where it is again heated and takes another "rise", and so it circulates through its system. Therefore, in all heating systems there are two main divisions: the generation part or boiler and the circulation part or piping, throughout the house. Both parts must be perfect to insure perfection of heating. The first part dependent on many factors, the second on a few more. In the hot water system an expansion tank is always placed at top of house to take care of the overflow.

The boiler must make every pound of coal do its best; it should respond rapidly to climatic changes; it must be easily fueled, shaken, regulated and cleaned. It must keep free from repairs, rust and leaks, of water, heat or gas.

Save coal? Yes. But economy in coal means getting out of every pound the maximum of heat. When you buy coal ask what its fuel value is. It ought to be about 12,500 to 14,500 B.T.U.—that is, it takes to raise 1 lb. of water 1° Fahrenheit, 1 British thermal unit of heat. The B.T.U. is the way to measure heat units, just as a yard is the way you measure goods for a dress.

The best type of boiler for the home is the sectional cast iron. In this the water is run through the sections which present a large number of surfaces of water to the heat.

The fuel portion of the furnace must be deep, to insure at least eight hours of heat. In the morning your house will be warm and some coal will be left to be joined to the next supply. A deep fuel box leaves no interim of coolness.

Find out the rating of your boiler. If its capacity only assures you six hours of heating, you must not expect it to do eight or ten. Only in the best makes do the ratings have much weight. On the other hand, your own experience can tell approximately. But buy the boiler you don't have to force. Forcing a boiler adds to your coal bill. Your boiler's capacity should be a little beyond what you actually need. It should be able to maintain 70° in zero weather.

Rapid water heating is essential, that is water-ways should be thin enough to heat water rapidly. The quality and position of heating surface must not permit wasted heat. Sixty-five per cent of the heating surface should be in direct contact with the heat; 35 per cent in flue surface. Response to your dampers will show you if you have 65 per cent of your heating surface in direct contact with the flame.

Operating must be as easy "as pie". Grates should be easily pivoted and balanced. The arrangement must prevent all accidental dumpings of fuel into the fire pot.

One boiler employs a damper rod running to the front which enables the caretaker to open and close the smoke damper rapidly when building a fire, thus preventing gas or smoke leakage when the door is open.

Feed doors should be wide mouthed, enough to accommodate a shovel of coal comfortably. The ash pit must be big enough to hold ashes away from the grates.

Sectional construction is desirable. These sections make it possible to enlarge a boiler; to move a boiler into a house without tearing down the house.

The parts must be easily cleaned. The surfaces can be so made that soot peels off. A quarter inch soot deposit will require 50% more coal. Boilers should also have conveniently placed doors into which cleaners can have access. If cleaning is easy, it will be done, otherwise it will not.

All connections must be water-tight, steam-tight and gas-tight. There should be no packed or gasket joints made of rubber, asbestos, paper or other washers

(*Continued on page* 112)



The Secret of Satisfactory Cooking

Never again will this woman endure the shortcomings of an ordinary one-fuel cook stove with its uncertain heat.

She threw out the old stove and bought a Duplex-Alcazar—the wonderful three-fuel range which burns gas and wood or coal, singly or together.

The heat is always exactly right for the food she is cooking. If she is burning wood or coal and wants a hotter oven, she turns on the gas and presto, the temperature goes up.

If you are tired of the old, tiresome, expensive way of cooking, find out about the Duplex-Alcazar, which you can get in the type and style to suit your needs. Sold by the best dealers everywhere. Ask your dealer or write to us for booklet.

For districts where there is no gas, we furnish an Oil Duplex-Alcazar which burns kerosene oil and coal or wood.

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THE DUPLEX ALCAZAR
TWO RANGES IN ONE



For one car, Model 104, Size 12 x 18
Two men will put up this Garage for you in 2 Days

Have your Garage before winter comes

YOU can get this Togan Garage at once. It is factory-made, built up complete like furniture, ready to put up just as the picture shows it. Two handy men will erect it for you in two days. Togan Garages are built in finely finished sections that bolt or nail together; all parts fit accurately. The entire building is painted one coat. All hardware, paint for second coat, and shingles are included. The doors are fully equipped with patented garage door hardware. Togan Garages are beautiful in design. They are economical; factory methods and standardization take care of that.

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1629 Eastern Ave.
Grand Rapids, Mich.

All America Goes to Sea

This is a year of deep sea travel. Of cruises around the world, to Cuba, to the Mediterranean, to South America. Cruises to every land and across every sea.

Cruises of every description and duration, from the two-day cruises to Bermuda to the magnificent four-month voyages de luxe around the world. Big ships sail tomorrow, next week, next month, next year, for every point on the compass. Interested?

Then let us suggest a cruise that will fit your specifications. Let us make your reservations, buy your tickets, avert the mal de mer and wish you the "Bon Voyage."

When you write us please give full details—the number in your party, the amount you want to spend, the time limit and any other information possible. There is no charge for this service.

Write or consult

THE NAST INTERNATIONAL TRAVEL BUREAU

25 West 44th Street New York City

How Will You Dispose of Garbage and Refuse?

IN that new home you are planning, in that "perfect" home which is to have all those conveniences you've wanted and waited for so long, will you be content to have an unsightly, insanitary garbage can and an improvised refuse receptacle? You won't need them if you have your architect include in his plans the Kernerator, the modern system for disposing of household waste.

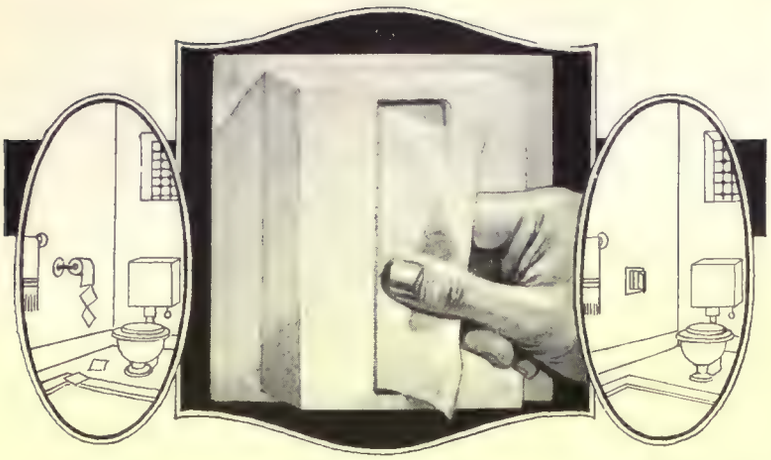
The Kernerator consists of a brick incinerator, built into the base of the chimney when the house is erected, and a hopper door located in the flue on the first floor. It takes care of all household refuse—rags, sweepings, wilted flowers, broken crockery, tin cans, garbage—*without cost,* since no commercial fuel is required. Non-combustibles are dried and sterilized and later dropped into the ashpit.

Ask your architect about the Kernerator and write for an interesting booklet we have just prepared, showing some of the fine homes in which it has been installed.



KERNER INCINERATOR COMPANY
1025 Chestnut Street Milwaukee, Wis.

KERNERATOR
Built-in-the-Chimney
Reg. U. S. Patent Office



No more mussy rolls *The latest and best toilet fixture* *Always neat and clean*

Modernize Your Bathroom!

Here's the new, glistening white bathroom fixture that every modern home should have. It's not only appropriate—it *looks* sanitary—and it *is* sanitary. It's the

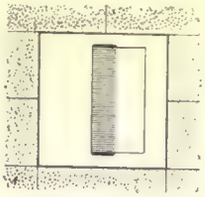
Golco Toilet Paper Holder

Convenient—economical—and will last for years—nothing to get out of order. Dispenses only one sheet at a time. Only the edge of the sheet is in sight. Quickly attached—fasteners do not show. Always clean and bright—"it's glistening white."

Golco Toilet Paper

Is of the finest quality, soft and pliable, absorbent on one side, moisture-proof on the other. Costs no more and usually less than inferior papers. Golco is used in the best homes and leading hotels.

The attractive and convenient Golco Toilet Paper Holder is solid white china and sells regularly for $4.00. Mail the attached coupon, good for $1.50, and we will send a holder and fifty packages of paper, (more than enough to last an average family eighteen months). Charges prepaid anywhere in the United States for $5.00. Regular price $6.50. Satisfaction guaranteed, of course.



Recessed holder, sold only thru dealers

GOLCO SANITARY SYSTEM, INC.
618-620 Cherry Street Philadelphia, Pa.

Good for $1.50

Golco Sanitary System, Inc.,
618-620 Cherry St., Philadelphia, Pa.

Enclosed is $5.00 for which send me, all charges prepaid, one Golco Toilet Paper Holder and fifty packages of paper.

Name .....

Town .....

St. & No. ..... State .....

Heating the House

(*Continued from page* 110)

in connecting joints. This is very important. Repacking should never be necessary with your boiler. The nipples or valves must be easily closed and easily opened and yet everlastingly tight.

The best boiler is of cast iron. It will outlast the building, and will not rust or pit. It should be so built as never to need repair.

There is no fire hazard in a boiler where the fire chamber is entirely surrounded by water and steam surfaces and when the boiler stands low and therefore well away from joists and woodwork.

Boilers are generally tested for 80 lbs. pressure, but to operate them 2 lbs. ought to be enough, though one to five is the usual bill-of-fare. Steam boilers should have a relief valve.

It is desirable that the boiler be installed without digging a pit. This, by the by, would be a good way of starting your chat with the contractor. "I want a simple, fine boiler, for which no pits must be dug, or brick enclosures built." The best boilers require only a brick base. The installation should not necessitate any alterations of the building, because the sectional boiler, like the sectional bookcase, is made to fit in anywhere. Asbestos covering on a boiler prevents waste of heat in the cellar.

Thermostatic valves come with some boilers to cut off and "set on" heat automatically. This conserves fuel.

Radiators are the translators. They are like the English writer who translates the Russian novel. The radiator alone tells us whether the hot water in the boiler is being translated into heat for our comfort. They are a series of tubings which present a maximum of heat radiator surface. They have valves for controlling the heat.

If you buy the right valves your radiators will not leak, "water-hammer", bang, or flood. An air valve must let out the air to permit the steam or water to fill the pipes. If it doesn't do this, it is of no use. Varying steam pressure, flooded radiators, forced firing of the boiler are overcome with correct valves. The right valve saves fuel, because unnecessary amount of pressure is not needed to force out air, the right valve copes with dirt and dust.

The radiator which is recessed in the wall has the advantage of being less visible, but unless you employ heat reflectors you will lose a lot of heat—and even with them you lose some.

Some manufacturers are doing their super-level best to build radiators which are not unsightly. But, again like the upright piano, they can only be made comparatively beautiful. Gratings can hide them.

One company is manufacturing radiators consisting of a series of columns that resist high internal pressure. The internal area of its tubes in relation to the heating surface has been reduced to one quarter of that run in general use. This not only greatly increases the pressure resistance, but in reducing the internal area, the water or steam contents are likewise reduced. There is more heating surface in this type, too. The water content is one-half the content of other radiators. This means quick and positive venting for steam, vapor, or hot water and causes the radiator to heat up more rapidly.

To take the heating of your home out of the area of dreams and out of the expensive realm of "fueling", some sort of heat regulating device is recommended. The perfect thermostat not only tells you the temperature in your house, not only keeps the house evenly heated, but in doing so saves you fuel and expense. By simple mechanical means the thermostat opens and closes the door of the furnace as the heat needs to be lowered or increased. If less heat is required, the door closes and less coal is used. The thermostat can be set to do these things at any time you wish them to be done. If you want the damper opened at 7 a.m., it will be done.

There are two or three excellent thermostats on the market and many not so good. Be sure to investigate them before buying. The best thermostats have no corroding or wearing parts, look well and prove themselves thoroughbreds. ETHEL R. PEYSER.

How to Measure for Curtains

(*Continued from page* 78)

14″ deep, particularly if the curtains are simple and hang only to the sill.

You may have a window which seems too narrow. A splendid way to obviate this difficulty is to place wooden blocks out on the wall, and fasten your overcurtains and valance board to them. One may gain from 4″ to 8″ at each side in this manner. This also holds true when you have a deep radiator box underneath the window, which would ordinarily prevent the use of curtains to the floor. You can block out your curtains far enough to escape this.

When you measure for portieres, see that you have the heading touch the top of the opening, so that no ugly streak of light mars the effect. They should be finished to hang 1″ from the floor. For glass doors take the width and length of glass size. Allow a ¾″ heading and a ¾″ casing for rod both top and bottom in addition to this measure. The net or gauze should be almost double fullness. The brackets should be placed as close to the glass as possible, so as not to break the line of the door.

It is often desirable to use upper and lower sash curtains. To measure for these, take the upper sash length from the top of window to the bottom of sash bar, and the lower one in just the opposite way,—from the top of sash bar to the sill. This over-lapping assures you that your lower rod will be covered even when the lower curtains are drawn apart. Place the lower rod so that it is on a line with the sash bar, and will be hidden from the outside.

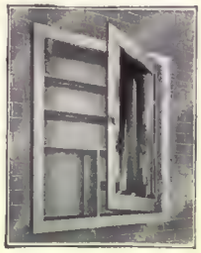
Curtain trimmings may be a pitfall to the amateur, as one is apt to think this an unimportant item, and allow almost no material for it. For single box-pleating allow three times the measure. For simple ruchings, which are gathered, twice the amount is ample. When you use fringes or braids on the edges of curtains, buy a little more than the actual amount needed, as it takes up in sewing. Ruffles may be a snag also. For ruffles of muslin curtains, sixty to seventy-five per cent fullness is sufficient, but net ruffles must be double the amount of fullness.

Try to acquire the habit of measuring in feet and inches, instead of inches only. For instance, if you put down a measure of 67″, after it is cold and you are away from the new house, it may look like 6′ 7″, and you make your curtains accordingly. Also be sure to put down your widths first. Then you are never in doubt afterwards as to which measure is the width and which the length.

Snow White

HESS
STEEL MEDICINE CABINETS
and
LAVATORY MIRRORS

Sanitary Beautiful



Better than wood—never sag, shrink, warp or stain. Easily cleaned with soap and water. The enamel is guaranteed *never* to crack, blister nor peel.
Low in price, but fine enough for any bathroom.

This Mark

HESS TRADE-MARK CHICAGO

Guarantees Best Quality

Ask any dealer, or write us for illustrated booklet and prices.

HESS WARMING & VENTILATING CO.
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Makers of HESS WELDED STEEL FURNACES.

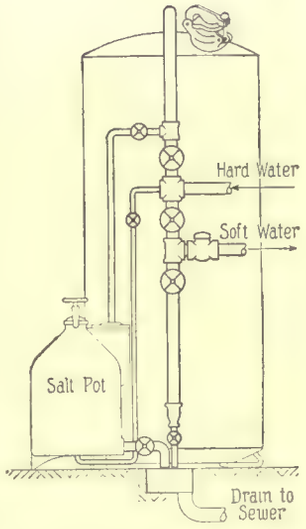
Soft Water for Your Home

NO matter how hard, how unsatisfactory your present water supply is, a Permutit Water Softener will give you a steady flow of delightful, soft water from every faucet in your house for about 5 cents per day. It is entirely automatic, with nothing to get out of order. No chemicals are used and it operates on regular city pressure without any additional pumps or motors.

Permutit material possesses the wonderful property of abstracting all hardness from water that is passed through it. From time to time it is regenerated by adding common cooking salt, and that is absolutely all the operating expense there is. You just dump some salt into the softener and let the water run through it into the sewer for a few minutes. No salt is carried into your house lines and the Permutit is made absolutely as fresh as new.

Thousands are in daily use everywhere — hundreds of doctors have Permutit in their homes.

Ask for our free booklet, "Soft Water in Every Home."



The softener occupies but little space and takes only a few minutes time once a week to maintain.

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440 Fourth Ave., New York

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The Easiest Way to Fill Those Hungry Mouths!

HOW to cook better, more nourishing food yet have more time *out of the kitchen*—is a problem every mother is anxiously trying to solve.

According to cooking authorities, the secret lies in cooking with *Receding Temperatures*. By this method afforded by the Toledo Fireless Cook-stove, the natural richness and flavor of meats and vegetables, instead of being partially lost, is retained. The food is more savory and nourishing than ever.



FREE
and of Unusual Value

A 24-page book in which Alice Bradley tells how Receding Temperatures make cooking better, work easier, bills less! Describes Toledo. Has dainty menus. Write for your copy NOW!

Merely put the raw food in with the heated radiators and let it cook. No further attention is necessary. No basting, no watching nor waiting.

In your Toledo, you can bake delicious hash and cook peas and scalloped potatoes that make your mouth water —all in one compartment! and on only 15 minutes of fuel! Chicken and other meats can be beautifully roasted or fried. And the fuel saving is as high as 80%.

A convenience and economy daily used by nearly half a million women. Write for free "Secret" book NOW. Address Dept. G9.

The Toledo Cooker Co., Toledo, Ohio
Manufacturers of Ideal Aluminum Ware, Conservo Steam Cooker and the Ideal Food Conveyor for Institutions

TOLEDO
Fireless Cookstove

With the "Water-Seal" Top
Roasts, Bakes, Boils and Browns

Has patented and *exclusive* Water Seal Top, Automatic Cover Valve; aluminum lining, seamless construction and many other marked improvements. For sale and demonstrated by most leading dealers.



New and Improved Toledo—with Legs

The Toledo — Domestic Science. One or two-compartment sizes. Cabinet of enameled steel, built for lifetime of service.

Full directions and aluminum equipment, legs and thermometer, with every Toledo.

RECEDING TEMPERATURE

Running Water Constant Service

Estates and farms, large and small, have enjoyed the uninterrupted service of Kewanee Water Systems for a quarter of a century. Kewanee plants are extraordinary pieces of engineering, yet so simple that anyone can operate them.

They are built in 150 different sizes and models. Whatever your demands, our engineers can suit your individual needs.

Write for bulletins on Running Water, Electric Light and Sewage Disposal.

KEWANEE PRIVATE UTILITIES CO.
401 S. Franklin Street
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KEWANEE
Water Supply
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Cabot's Creosote Stains



Stained with Cabot's Creosote Stains. Meade & Hamilton, Architects, Cleveland, Ohio.

for
Houses
Stables
Barns
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and all outside woodwork, whether shingles, siding, or boards. They are softer and richer in color, easier and quicker to apply; and they wear better, look better and are 50% cheaper than paint. The Creosote penetrates and thoroughly preserves the wood.

You can get Cabot's Stains all over the country. Send for stained wood samples and name of nearest agent.

SAMUEL CABOT, Inc., Manfg. Chemists
24 W. Kinzie St., Chicago
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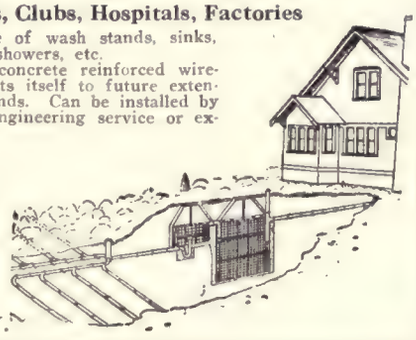
Away With The Cesspool!

Secure all the sanitary comforts of a city building by installing an

Aten Sewage Disposal System

For Homes, Schools, Clubs, Hospitals, Factories

Allows free and continuous use of wash stands, sinks, toilets, bath tubs, laundry tubs, showers, etc.
The septic tanks are made of concrete reinforced wire-forms, not wooden-forms. Adapts itself to future extensions to single buildings or grounds. Can be installed by unskilled labor without expert engineering service or experienced supervision in the field. Has nothing to get out of order.



Our booklet No. 7 tells how and why. Sent free upon request.

ATEN SEWAGE DISPOSAL CO.
286 Fifth Avenue, N. Y.



Home of Russell Von Beren, New Haven, Conn.
Two months after Plantings were made.

Let Evergreens Add Attractiveness to Your Home

EVERGREENS used advantageously relieve the cold bareness of Stucco, brick or wood. Note how the cedars bid a warm welcome to the guest. And the rhododendrons and mountain laurel, used as foundation plantings, not only please when in bloom, but also in bleak winter months.

As hedge plants, or as individual specimens, different varieties of evergreens fill various needs in landscaping. We have a complete stock to meet your desires.

Our Landscape Department can aid you with the planning of *your* grounds, as it did Mr. Von Beren. Whether your home is large or small, you will find many suggestions for adding to its beauty in our 48 page catalog. Write for it today without obligation, and learn how we can serve you.

The Elm City Nursery Co.
WOODMONT NURSERIES, Inc.
Box 194, New Haven, Conn.

"The Pioneer Landscape Nurseries of New England"

The Rich Colors of Tulip Gardens

(*Continued from page* 57)

by the partly-stuccoed wall of the old stone stable, where the color scheme started with the pale yellow of the pointed cottage tulips, Ellen Willmott, and the primrose yellow of the fragrant Mrs. Keightleys and softened into the clouded old gold of Jaune d'Oeuf and the golden bronze of the Bronze Queen. It is when you begin to select your tones and colors as subtly as that, that you begin to realize the possibilities of the May flowering tulips and the color enchantment they may bring into our every-day lives. And with these yellows of Ellen Willmott, Mrs. Keightley, Jaune d'Oeuf and the Bronze Queen, there was the flamed lilac of the Rembrandt tulips, Undine, and the blue amethyst of the Darwins, Valentine, and so you see that it needed a softening and greying of the golden tulips to use them subtly and beautifully with amethyst and lilac.

On the second side of the garden, the tulips started with the rose Clara Butts, with the amethyst of the great Viking and the deeper amethyst of Morales and the golden bronze of the Bronze Queen. It speaks a world for the rose of the Clara Butt, for the atmospheric quality of its seeming brightness and it can be used in this way with the Vikings and Morales. And you can see, too, how careful Mrs. Barton was to keep the unity of her color scheme by thus bringing the rose of her pool into her side borders. On another side, the pink Flamingo and the German iris gave the major theme to the border, while on the fourth side the dark heliotrope and lilac mauve of the tall Ergustes were the major color notes. And you can see that despite this variety in the tulips, despite their varying tones, there was a unity and continuity, with pink and rose, lilac and amethyst and purple and old gold repeated in various ways.

It was the same with the edgings for the tulips. With the pointed yellow tulips, for instance, there was the cream of the intermediate irises and the soft creamy yellow of the primulas, cupped as they are in the shelter of their long, low, deeply-lined leaves. Then, too, there were the light yellow pansies, and in front of the undines and Valentines, phlox divaricata and purple pansies. Almost all the Wilmington gardens love pansies with tulips. And they are not always used as edgings. In one of the larger gardens, I saw pansies used like solid mats of color upon the ground with bays of tulips or iris between them —yellow tulips, for instance, with yellow pansies and purple pansies with the iris. This is a valuable suggestion when you need an abrupt difference in heights in your effects. The main thing, however, if you use pansies in this way, is not to mix the colors but to have them very carefully matched.

At Mrs. Barton's the smaller flowers were used only as edgings but they were worked spontaneously into the borders and were quite as suggestive in their combinations as the tulips themselves. There were, for instance, clear yellow tulips with cream iris and blue phlox. There were cream and yellow primulas and blue phlox with the Bronze Queen, blue phlox and deep blue pansies with the rich pansy violet of the Morales. There were lavender violas to match the lavender tulips, lavender violas with plum and purple tulips, and plum tulips with purple irises. Indeed, there seemed to be no end, no limit, to the flowers, to the tones and colors that you could assemble in a simple little garden such as this—only it was no longer a simple little garden at all but incomparably rich, as the smallest canvas may be incomparably rich, with the color genius of our time.

The garden of Mrs. F. G. Tallman which is also at Wilmington, is an oval garden with a pool in the centre and with four borders about it that in May are one lovely mass of tall-stemmed tulips. These tulips are arranged so simply but with such exquisite reserve and taste that you find yourself spellbound. It is a very modern garden in its color scheme. It shows the May-flowering tulips that have again returned to the splendor of their old Dutch days, in an assembly of color that the new color impressionism of our time has made possible.

Beginning at the ends of each border so that there are eight groups of them are the deep rose Clara Butts. Next to them are white Stanley Picotees edged with pink and the pale rosy Flamingoes, after which the pink blends into the lavender blue of the Dreams-Uterpes and the deeper richer amethyst of the Valentines, and then back again in the same order to the Clara Butts.

ON HOUSE & GARDEN'S BOOK SHELF

BULB GARDENING by Mary Hampden. Charles Scribner's Sons.

Bulb gardening has been a heart-searching experience for people of many nations back to the Middle Ages. Poets have written about it, getting it all mixed up with religion, and equally imaginative people have actually gambled in bulbs as we do today in stocks.

People lost fortunes over the tulip called Viceroy. Family jewels were sold, as well as real estate; a single bulb was exchanged for "a thousand pounds of cheese" or "a silver drinking cup" or "twelve fat sheep" or "two tons of butter".

Today we are more moderate in our thirst for bulb beauty; nevertheless, there are intervals in every garden from May on through the summer months when certain types of loveliness and perfume can only come from careful, discriminating bulb planting. Miss Hampden evidently knows the bulb world quite inclusively, and in her book on bulb gardening she goes into every detail that could interest the bulb *lover* and the bulb *grower;* because, of course, you can be fond of bulbs, your heart can stir over the first crocus on a bleak spring day and warm to the giant narcissi, without knowing one thing about planting, cultivating and developing a bulb garden.

Even though you are only a bulb lover it is difficult to go through this volume without developing incipient stages of bulb-mania. As for the man or woman who knows something of bulbs and wants the correct bulb "stations" in the garden, apparently all the information in the world is to be found here, beginning with Hardy Bulbs, following with Glass House Bulbs and ending with Half-Hardy Bulbs. "Tulips," Mary Hampden tells us happily, "will thrive in any ordinary garden border that has been manured months earlier". Of course, following this information comes pages of instruction about different kinds of tulip beds, the question of surface soil, watering, sticks and ties, how long plants must grow to produce bulbs for another season, etc. It seems possible to keep busy almost every month in the year if you really appreciate tulips and intend to line up with tulip worshipers.

(*Continued on page* 116)

DELPHINIUM—Stately Stalks Of Color

IF you are a garden-lover you will meet your ideal of beauty and hardiness in our superb English Delphinium, or Larkspur. No other Perennials lend themselves more exquisitely to picturesque grouping and enchanting garden effects. No other plants reward more lavishly the care and interest of the grower.

These stately stalks of glorious color are Nature's most artistic statuary. They have beautified the gardens of thousands of our customers and they will beautify yours.



From all parts of the country our Improved English Delphiniums have called forth expressions of pleasure and satisfaction. Once you have seen these tall flowery stalks standing in your garden you will understand the reason for their wide popularity.

In rich soil some varieties reach a height of more than eight feet and, blooming from Spring until late into the Autumn, they give generously of their loveliness. Other plants may rival, but none can surpass the charm and appeal of these delightful Perennials.

Their culture is simple; the results surprising. They will show their appreciation of your care in the increased size and beauty of their spikes and flowers. If properly watered they may be induced to grow in almost any soil. They are as hardy as they are beautiful. They are equally attractive when arranged in beds with ample spacing or when planted separately at some distance apart.



Delphinium—A Single Plant

Flower-lovers have made some delightfully artistic garden effects by combining them with Annunciation Lilies, Candidum, or Miss Lingard Phlox. If the spikes which have finished flowering are cut off early, fresh growth is produced. We offer numerous varieties of these improved, carefully cultured hybrids. They are the latest and finest specimens.



Special Offer of Improved English Delphiniums

We have the finest stock of Improved English Delphiniums in America. These charming Perennials are the result of careful selecting and scientific hybridizing. They far surpass the Larkspur of other days. But in order to obtain the best quality of leaf, flower, spike, and stalk we suggest that you take advantage at once of our special offer.

	Doz.	100
Fine Mixed English, grown from seeds of famous named sorts	$2.50	$15.00
Selected Varieties, selected from thousands of seedlings grown from choicest named sorts	3.50	23.00
Extra-selected Varieties,	Each 50c	5.00

Other Standard Varieties of Delphiniums

	Doz.	100
Belladonna An old favorite in all gardens. A continuous bloomer, beginning around the first of July and flowering until cut down by the frost. The turquoise-blue flowers are closely set along the spikes	$2.50	$15.00
Chinense Flowers are rather small but of an intense gentian-blue and bloom in open panicles	2.00	12.00
Chinense album A pure white form of the preceding	2.00	12.00
Formosum The old-fashioned dark blue Larkspur. The flowers are dark blue with a light center. A vigorous grower and extremely free-flowering	2.50	15.00
Formosum coelestinum Light blue; a more exquisite shade than the preceding	2.50	15.00

Our New Catalog—Send For It

For many years our catalog of hardy plants, shrubs, and flowers has been held in high esteem by lovers of nature. From its pages they have derived many helpful suggestions as well as practical information. Among our customers the issuing of a new Elliott Catalog is an annual event of some importance. It has contributed effectively to the success and beauty of their gardens. It gives prices and descriptions of the most comprehensive list of Hardy Plants, Peonies, Phloxes, Trees, Shrubs, Roses, and Hardy Vines in this country. We should be pleased to number you among those who are receiving the new Elliott Catalog. A post-card will bring it to you. Send for it today.

ELLIOTT NURSERY COMPANY

515 Magee Building **Pittsburgh, Pa.**



The New Brand Peony: Victory Chateau Thierry

The Brand Peony Farms

The largest plant breeding establishment in the world that is devoted to the originating of new varieties of the Peony.

LAST year the members of the American Peony Society voted upon the comparative merits of all the good named peonies of the world. According to this vote where a flower received not less than 20 votes there were 22 varieties that received a vote of 90 or better.

Of these 22 *World's Best Peonies* Four are *Brand* Varieties

This year, at the first great International Show of Peonies held by the American Peony Society at London, Ontario, Canada, we showed 9 different New Brand Seedlings in a large class, and upon these 9 entries we were given Three Awards of Special Merit. These awards were made by Judges Fewks, Farr and Norton.

Next year we will have blooming on our grounds, over Eighteen Thousand different seedlings from carefully selected seed. Among them are some as fine as anything we showed at the London Show.

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BRAND PEONY FARMS

FARIBAULT, MINNESOTA

On House & Garden's Book Shelf

(*Continued from page* 114)

There are such opportunities for beauty offered by the iris, according to Miss Hampden, that one wonders how it is possible (having by this time forgotten about the tulips) to give up any space in a garden to other loveliness than the irises. They belong in the rock garden and in melancholy, wet soil places, they will flourish in the sunshine if there is moisture enough, they will bloom under deciduous trees or in well drained borders. They are haughty and humble, and of every shade, and so accommodating in manner of growth and size that it seems essential to have every variety, and become an iris expert. For who could do without the Japanese roof iris, the Iris stylosa for the nooks of the stone walls, the lovely white Iris Albiensis?

And here Miss Hampden breaks away to talk about snowdrops and bluebells and crocuses. And she writes so feelingly about "long grass walks in early spring", flanked by crocus gold, Chionodoxa blue and snowdrops, and she tells us so enthusiastically about the English snowdrop, the Italian snowbell and the Russian Galanthus Plicatus which flourish in those sad fields of the Crimea, that we realize it is going to be impossible to give all our garden space to the iris; we simply must have some "winter flowering crocuses" as well as "spring flowering crocuses", though we can save our garden space a little by cultivating some of the spring flowers in moss fibre and sea-shells.

Miss Hampden writes delightfully about bluebells, but confuses our amateur mind by the paradox that "bluebells are not always blue". As for the chapter on lilies, especially Madonna lilies, all other thoughts of gardening were swept out of our mind, and we knew that no garden could satisfy or truly intoxicate that did not show a hedge of Madonna lilies in June, with larkspur guarding them on either side and pale yellow violas at their feet.

INTERESTING NEIGHBORS, by Oliver P. Jenkins. P. Blakiston's Sons & Co.

Prof. Jenkins is a physiologist, first, last and always. The animal kingdom alone holds his interest. How the most devastating little animals are propagated and perpetuated, the detailed routine of their evanescent little lives absorbs his interest. The relation of the animal and vegetable world and of their joint significance to man does not seem to be involved in his philosophy.

And just so far as he separates his interest in the actual doings of the insect world from the progress of the human world, just as far as he tells romantic little stories of destructive animals, his book "Interesting Neighbors" is not good reading for children. This does not mean that one questions for a moment the verity of his writing, the absolute quality of his facts. But as Browning once said to an unimaginative friend who had been arguing with him, "God knows what a fact is worth", and certainly they are not worth very much unrelated to other facts upon which they have direct and vital bearings. As for instance, in one chapter Prof. Jenkins tells us quite a thrilling story of a carpenter bee, how it makes its nests and the clever way it takes care of its eggs; the quite unusual intelligence it uses in arranging successfully for its own family life. He goes into the detail of how it bores "right into solid wood . . . a fence post, a timber in the house or barn", or for that matter "the stems of plants that have pith in the center" and here the eggs are laid. All of this sounds picturesque—a fascinating little story, but what about the posts that are destroyed, the plants that wilt and wither, because of the making of these homes?

This is one instance of what occurs repeatedly through the little book. There is a sentimental story about caterpillars, how they make their nests on leaves; a habit of the tent-caterpillar moth. It builds a very clever, fairylike little home, and nothing is said of the fact that the devastation of this caterpillar moth is at times nationwide. There is actually a sentence like this in the story, "But suppose she should make a mistake and lay the eggs on a wrong tree, a tree that had leaves which the little children caterpillars could not eat. That would be terrible". To sentimentalize about the tent-caterpillar moth is like showing a tender interest in and making an effort to safeguard a yellow-fever germ.

It is all very well for children to know the ways of all curious animals, of all kinds of insects, but such material should be presented from the wider outlook of the man who sees life as a whole and who relates his facts to the bigger problems of existence. Prof. Jenkins is not helping children to see life truly, in making them accept the sentimental side of destructive forces. It is not enough to weave a silvery tale about a caterpillar, as a caterpillar does a web about a leaf. One is no more important than the other, and both without significance, except as the tale and the web are also woven into a much bigger fabric, namely, the truth about life.

LUTYENS HOUSES AND GARDENS, by Sir Lawrence Weaver. Charles Scribner's Sons, New York.

It is not because Edwin L. Lutyens was appointed architect for the Viceroy's palace in Imperial Delhi that we are profoundly interested in his life and accomplishment. But because, probably no one man in modern times in England has done so much for the development of the beautiful modern home. Lutyens is never frightened by tradition, and is equally fearless in the face of a fresh, original impulse in architecture. He has worked sincerely and quietly as a creator, and yet earnestly as a student, with the result that he has influenced the making of houses and gardens in England to an extent that would seem difficult for any one quite unpretentious man to accomplish. The book is profusely illustrated with fine engravings of houses and gardens. His three finest Surrey houses are shown, with some of the most famous in his Tudor manner. "Heathcote" is of course presented, and some very modern houses built by him from 1905 to 1907.

His method of altering houses and restoring houses is also shown, as in the reparation of Sussex Manor house and Howth Castle. His knowledge of all periods of architecture, his reverence for them, yet his appreciation of progress and development in homemaking render inestimable his contributions to modern domestic architecture in England. He is a craftsman as well as an artist; his designs for furniture both for the garden and the house are a delightful addition to furniture making. And interesting pictures are given of his craft work.

This is a book of great value to the trained architect and to the student in architecture. Detailed plans are shown of both houses and gardens, and much valuable information is given for landscape gardening, and also for decorators in the fine interior fittings of these beautiful homes.

THE PRINCIPLES OF INTERIOR DECORATION, by Bernard C. Jakway. The Macmillan Company.

In the preface to his book Mr. Jakway says that his object in writing this volume is "to interest the housewife who is concerned with the attractiveness of

(*Continued on page* 118)

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On House & Garden's Book Shelf

(*Continued from page* 116)

her home; the worker in housefurnishing shops concerned with increasing the value of his services, and the teacher concerned with imparting compact and workable knowledge". But in reading the book carefully, it seems to be a manual for the student of interior decoration rather than a book that could be casually helpful to the housewife in making the life about her more gracious and charming.

At the very beginning of his book, Mr. Jakway says "that rooms do not grow in repose or beauty or dignity. They must be invested with these attributes by studied, creative processes . . . which can only be successfully employed by one who knows precisely what he is trying to do". To an extent this statement of Mr. Jakway's is true, the more you know of the decorating of a house, the easier it is for you to achieve the results you wish for. On the other hand, some of the loveliest homes in the world really have "grown in repose, beauty and dignity". Recall, if you will, some of the most charming English drawing-rooms that you know, the house centuries old, the fittings having grown into a mellow, beautiful association from generation to generation. And how many women do you know who have developed the beauty of their homes from year to year by adding the appropriate thing, by elimination, by an instinctive knowledge of harmony and contrast.

One does not question the fact that a knowledge of architecture and of period decoration and of the development of homemaking here and in Europe are vitally interesting and significant to the home lover. And there is always, to be sure, the woman utterly devoid of the ability to associate furniture and fittings with a beautiful result. These women need help from books, from friends, also from decorators. Perhaps every one who is going to furnish a house should read one or two practical books, such as Mr. Jakway's, before beginning the work, gathering from it what help is needed and then going their own cheerful ways and developing homes that are the best possible expression of each particular individuality.

Mr. Jakway does not feel that "beauty and comfort in the home ever result from chance or happy accident". Here again it would seem that he is wrong. Some very great art and craftsmanship has developed in all ages through "chance and happy accident", and we have all seen some beautiful rooms that have grown out of a combination of difficult surroundings, mishaps and economy. Unquestionably, the surest road to beauty and comfort in the home is a cultivated standard, a developed personal taste, and a definite knowledge of the kind of surroundings that are essential for *your* happiness in *your* own home.

GREEN MANURES

ALTHOUGH green manuring is one of the oldest methods used to maintain or to increase the productivity of the soil, there have been enough new developments in the practice and in the plants used for the purpose in recent years to call them to the special attention of the small home gardener, who does not realize the importance of green manuring his land.

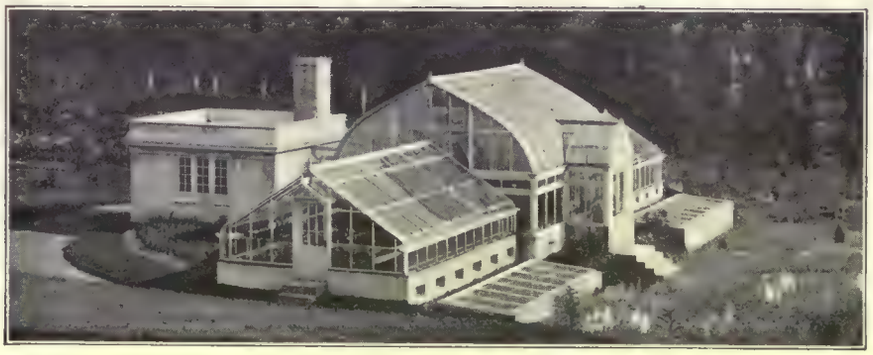
The term "green manuring" means "the turning under of any crop, while green or soon after ripening, for the purpose of soil improvement." The use of special green manure crops is much more general in the South than in the North. In the semi-arid regions under dry farming green manures are not used, but in irrigated areas in the West orchardists depend upon them to a great extent to increase the yield of fruit.

The crops that are grown primarily as roughage for feeding the soil produce both chemical and physical effects that are of benefit to plants that succeed them. When a green manure crop is turned under, the various fertilizing elements that have gone into the making of the crop are returned to the soil, and a quantity of organic matter not before in the soil is added, and in addition to improving the beneficent physical condition, serves as food for bacteria. One of the most important functions of organic matter in the soil is to keep up the nitrogen supply. There are three ways in which this is done: (1) Growth of nodule bacteria on roots of leguminous plants; (2) the making of nitrates by soil bacteria from organic nitrogen in the soil; and (3) growth of bacteria and molds that feed on plant waste in the soil and take nitrogen directly from the air. These processes may be stimulated by adopting the proper practices and suitable crops.

Legumes are of course the most satisfactory cover crops under most conditions, and all legumes do not have the same strain of nodule bacteria. For instance, that of clover is different from that of alfalfa, and that of the cowpea is distinct from that of the soy bean. These selective associations of plants and bacteria make inoculation of the soil necessary where the crop has not been previously grown either by scattering soil from a field where the crop to be sown has been grown recently or by using an artificial culture. A strain of bacteria will often inoculate different closely related legumes. Alfalfa, bur-clover and sweet clover nodules are produced by the same strain; a different strain inoculates most of the vetches, as well as the field and garden peas; still another strain is apparently used in common by red, white, alsike, and crimson clover.

The leguminous crops grown in this country in order of importance are: Red clover, alfalfa, alsike clover, sweet clover, cowpeas, peanuts, soy beans, velvet beans, crimson clover, field peas, vetch, Japan clover, bur clover, and white clover. A few others, such as beggarweed, grass peas, fenugreek and horse beans are grown to a small extent in restricted localities. Non-leguminous crops that are considered as useful green manures are grasses, buckwheat, weeds, and some plants of the mustard family that are used more in Europe than in this country.

A. I. WILDER.



About This Particular Greenhouse

IT happens that only yesterday we received from our publishers a rather delightful bit of printing called "Glass Gardens," in which a complete description is given, of an exact duplicate of this particular house.

The view point is a bit different, but the plan is the same.

As companions, are four other houses of simpler design and lesser size.

There is one page devoted to "The Lure of the Inside Garden" which we have a notion will especially interest you.

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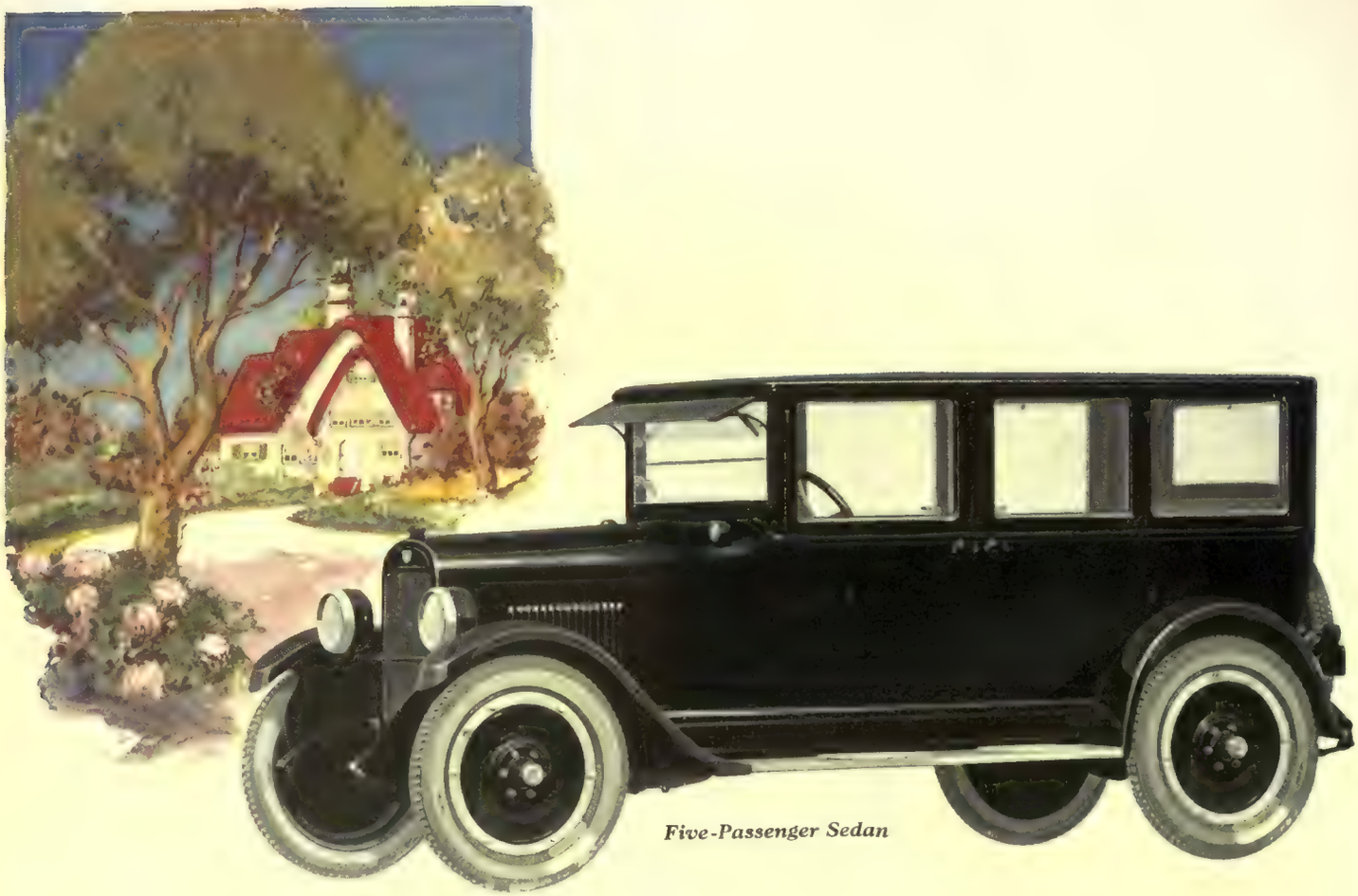
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House & Garden

IN THE NOVEMBER NUMBER

NOVEMBER is the ideal month to begin planning a house. By then the garden work is well past, autumn furnishing is completed and, if you happen to be dreaming of a new home, November is the month in which to crystallize those vague desires into something tangible. Consequently the November issue is called the House Planning Number, and much of it is devoted to planning the new house inside and out.

Through the letters that come to the House & Garden Information Service we find that the majority of our readers are interested in building four types of houses—Dutch Colonial, Georgian, English cottage and Spanish. What sort of plans can be suited to these designs? One of the articles in the November issue shows that quite a variety can be adapted to each.

Today many architectural crimes are being committed in the name of the Bungalow. To help lessen this crime wave we are discussing bungalows and the adaptability of the one-floor plan to a good design.

The garage plays an important rôle in all modern house design. Sometimes it is incorporated in the house itself, sometimes it is a separate structure. Both types are shown in the next issue.



The French influence on American architecture has found expression in this Norman type of country house, shown in the November number

Into the planning of a new house go such structural and decorative elements as iron work, shutters, inside window trim, labor-saving kitchens and the proper use of stains and enamels. These, again, are represented in November.

Then, to make the story complete, the landscaping article will be devoted to designs for gardens on a variety of sites—flat land, a steep hillside and such.

There are, in all, six complete houses in the November issue—a New York town house with remarkable parge decorations, a Norman type from Pennsylvania, a Colonial bungalow, a cottage type of brick, a popular Colonial design and an English seashore home of unusual plan.

For the inside of the house there is a charming article on the use of occasional chairs. Black and white as a color scheme is considered, and, of course, the Little Portfolio of Good Interiors is there. For the gardener comes a study of uncommon shrubs and, if he wants the unusual, a roof garden in New York.

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The HOUSE & GARDEN BULLETIN BOARD

AMERICA appears to be receiving its share of honors from across the water these days. It is very gratifying to find England appreciating and recognizing our endeavors. The National Sweet Pea Society of England awarded the prize for the finest new sweet pea this year to W. Atlee Burpee Co. for an orange-cerise seedling. It has been named, with the executive's consent, The President Harding.

This year also the Royal Institute of British Architects has awarded to Thomas Hastings the society's Gold Medal. Commenting on the award *The Architect* of London says, "Since the deaths of Stanford White and Charles McKim there has been no American architect who so fully sums up in his achievements the expression of what may be described as the architectural renaissance of the modern world. . . . It is probable that to America is chiefly due the growing conviction that architecture is among the greatest expressions of civilization." Further along it makes an interesting comment. "American architecture shows in its development that it is no transplanted growth but the outcome of systematic and scientific thought. . . . In Florida and California the indigenous architecture of old Spanish colonies has been absorbed and developed; while in New England the original Colonial and Old Dutch types have enriched the American vernacular. . . . These factors have ended in the production of a school of architecture which is as distinctive as that of France."

IN the course of a study to ascertain the origin of fires of proven electrical origin, the records of several hundred such fires in one of the Southern states were examined by the Society for Electrical Development and it was found that the chief cause was lightning or electrical burnouts due to lightning disturbances. There is not a single record during the fifteen years of a building which was properly rodded being struck by lightning; all fires resulting from a building being struck by lightning occurring in buildings not provided with lightning rods or in buildings where the rods were defective or not properly grounded. It is impossible to say whether all the buildings in which such fires occurred would have escaped had they been properly rodded, but it is very certain that many of them would not have caught fire. In equipping a building with lightning rods it is essential that the conductors should terminate in a sufficient number of points *above* the highest parts of the structure. These points should all be connected and the entire system run to a permanent "ground" in wet earth.

IN this issue start two new series of articles which we think are going to be quite serviceable and interesting. Richard H. Pratt, landscape architect, who is now on the editorial staff of HOUSE & GARDEN, begins a new series "When You Plan Your Garden." This series will consider all phases of landscaping for the home maker. In November his article will present the subject of fitting the garden to various types of sites. Simultaneous with this begins a number of diverting papers by Ruby Ross Goodnow, decorator. They are entitled "Pages From a Decorator's Diary," and will discuss new and interesting phases of decoration as Mrs. Goodnow observes them.

LAST year a State down South erected a statue to the boll weevil because, for all its destruction, that pest had brought prosperity to the South in that it made farmers plant a variety of crops instead of concentrating on cotton. Today we received an invitation to attend the dedication of a monument to commemorate the discovery in Madison County, Iowa, of the Delicious Apple. It appears that this apple was originally discovered by one Jesse Hiatt in 1872 and was called by him The Hawkeye. Since it has brought prosperity to Iowa, the citizens are going to immortalize it in stone. But one wonders who was responsible for this apple before Jesse Hiatt discovered it. Is it the product of Johnnie Appleseed's endeavors? For that strange traveler, who went about planting apple seeds in the early part of the last century, must have visited Iowa.

PORTLAND, which of all our cities seems to be the most enthusiastic about roses, is awarding its gold and silver medal for the best new climbing rose and the best new rose produced by an amateur to George C. Thomas, for his new climbing rose Mrs. George C. Thomas. This new rose, which was shown in the 1920 Rose Annual, is the result of ten years of effort by Captain George Thomas of Philadelphia to produce an ever-blooming climbing rose, and its record under the Portland test evidences his success. The new rose, planted in the International Rose Test Gardens in Portland, blossomed from May until October, produced during that period over 400 blooms and scored the highest of all roses tested in 1921.

RELATIVELY few fires are in any way attributable to the use of electric service—not more than one in forty, but all fires of electrical origin can be classified into three general and well-defined groups:

(1) Fires due to circumstances which at present seem unavoidable, over which neither the purveyor of electric service or the user of the service has any control, such as fires due to buildings being struck by lightning, static disturbances and accidents which defy ordinary preventive measures;

(2) Fires due to installation faults for which the distributors of electric service and others engaged in providing the public with means for utilizing electric service are responsible;

(3) Fires due to the abuse of electric service by those who use it. Based upon such classification, a recent investigation of several hundred fires of proven electrical origin shows that since the fiscal year ending June, 1917, the proportion of fires of electrical origin attributable to causes as yet beyond control has not varied from year to year to any great extent. Fires due to installation faults, which can be laid to errors due to ignorance or carelessness on the part of the electrical industry, have shown a gratifying tendency toward a consistent and marked decrease, but the fires due to abuse of electric service have shown an increase of 40%.

AS we promised last month, this corner will be reserved for notes about some of the HOUSE & GARDEN contributors.

Minga Pope Duryea, who writes on: "An Outdoor Room for the Town House," is a New York sculptress who creates intimate gardens for the settings of her garden figures. She has recently returned from abroad, where she has been collecting for HOUSE & GARDEN photographs of small English and French gardens.

Mary Fanton Roberts, who has been contributing the series called "If You are Going to Build," was, for thirteen years, editor of the *Craftsman* and founded and edited the *Touchstone*. She is now on the staff of HOUSE & GARDEN in charge of the Architectural and Building Department.

Elizabeth Leonard Strang is a landscape architect whose work is well known throughout New England.

H. D. Eberlein, who writes of the Remodeled Quaker Farmhouse, is an architectural and decoration authority. Among his books are—"Colonial Homes of Philadelphia," "The Architecture of Colonial America," "The Practical Book of Period Furniture," "The Practical Book of Early American Arts and Crafts" and "Fireplaces and Furniture of the Italian Renaissance."



A COBBLED FORECOURT

In those ancient and delightful days of horses it was not uncommon for the immediate approach to the house, or forecourt, as we now know it, to be paved with cobbles. With the coming of the motor, that excellent custom passed away. But there is a charming texture, a chance for the play of light and shade, for diverting irregularity in the cobblestone drive which the sleekest cement cannot have. Consequently it was quite a brilliant scheme when the architects of this residence in Cleveland bought discarded paving cobble stones from the city authorities and used them to cover the approach driveway and forecourt of a new house. Howell & Thomas were the architects



THE APPROACH TO THE HOUSE

If the Entrance Drive Is Made Easy and Attractive the First Impression Of a Country Place Will Be a Happy One

LUTTON ABBOTTSWOOD

PLANNING the approach to a house is by no means a simple matter. A host of details, practical and esthetic, have to be considered; the advantages and defects of many possible kinds of treatment have to be carefully weighed and a choice made. It would be impossible within the limits of this article, or even within limits of a book, to discuss all the conceivable treatments of entrances and approaches. Every individual site demands an individual treatment, and all that we can do here is to make a few useful generalizations, and to illustrate some typical examples of good treatment in the various kinds of driveways.

The first question which the designer of an approach has to decide is whether the treatment shall be, generally speaking, formal or informal. The answer to this question depends, of course, on site and circumstances. Certain sites demand the informal approach of a curving drive, such as hillside positions where a straight approach would be too steeply graded to be practicable.

On the whole, however, except in the circumstances set out above, the informal approach is not so satisfactory as the formal or semi-formal. This is particularly noticeable in small properties where the distance between road and house is short, and an attempt has been made by a naturalistic treatment to make it appear long. There is no need to dwell on the dismal impression produced by suburban drives that twist unnecessarily between vague masses of conifers and shrubs to end in a curving sweep with a central grass plot, and, perhaps (relic of late-Hayesian taste) a formidable bed of cannas in the middle of the plot. The defects of this sort of approach are obvious. In a small space a naturalistic treatment reduces the impression of space instead of enlarging



In the approach to this English country house the entrance drive as it skirts the lawn in front of the forecourt is flanked by a popular British device—the post and chain fence; an arrangement at once serviceable and attractive, and one that might be nicely adapted to small suburban places. Used as garden enclosures they should be about 6′ high. In either situation they may be softened by climbing roses or bittersweet





The "elm entrance" to a Greenwich, Ct., estate approaches the house at an angle that is balanced by a drive from the opposite direction. Gateway and drive by James L. Greenleaf, landscape architect

it. The short winding drive cramps the house; the bushes and trees that surround it darken the windows. No, there can be no doubt that in the majority of cases a formal treatment is the most satisfactory in a small property.

Formality is not confined in its use to small properties only. It can also be employed on a large scale with the most splendid effects. Nothing can be finer than a long straight avenue of enormous trees running from a well-designed entrance to a noble house, seen remotely at the other end of the receding vista. But alas! this grandiose

One of the most delightful entrance treatments for the large place is the lodge gate through which the approach is made to the estate. This one, on an English estate, was designed by Sir Edwin Lutyens for one of his best country house schemes



The approach to another of Sir Edwin's houses terminates with appropriate dignity upon this paved forecourt, surrounded by yew hedges and set with a sundial



An informal variation of the forecourt has been made on the Cleveland estate of R. T. Meacham. Meade & Hamilton, architects; Pitkin & Mott, landscape architects

formality is not for most of us. To be able to indulge in it one must be a considerable landowner. However, even a relatively short avenue may be extremely fine and the approach to many an unpretentious house is improved by a well-planned avenue of handsome trees.

Almost any tree can be used to make an avenue. Your choice must depend on your patience, your age, and your interest in posterity. Those who want an effect very rapidly should plant poplars, which are graceful trees and grow to a respectable

(*Continued on page* 106)



The perfectly direct driveway on the estate of Herbert L. Pratt, at Glen Cove, L. I., leads magnificently between two rows of large maples to the house. The entrance scheme is by James L. Greenleaf, landscape architect. The architect was James Brite



Looking from without the gateways on the Pratt place an idea may be got of the impressiveness of the formally designed approach in its relation to the formal house



Three sides of the brick paved patio on the estate of Mr. J. P. Jefferson, at Montecito, are flanked by the arcaded loggias of the house. An orange tree springs from the pavement to furnish shade and color

IN A CALIFORNIA GARDEN

PAUL G. THIENE

Landscape Architect

The approach to the house is made effective by its simplicity and directness. Wall ends and two stone lanterns guard the entrance, and the climax of the approach is a richly designed doorway



Hiller & Mott

From the patio steps lead down to a terrace which separates the house level from that of the long shallow pool. The attractiveness of the scheme is due to the simplicity of its treatment



Beyond the pool softened by clumps of Japanese iris a small figure of the Venus of Milo, backed up by the heavy border planting of evergreens, marks the end of the formal garden scheme

THE OCTOBER RECKONING

October is the Ideal Month In Which to End the Fiscal Year of the Garden

And to Count the Profit and Losses

THE other day a young woman, a beginner in business, was bewailing to a man old in the game the fact that half her business plans had gone awry. "Half! Count yourself lucky," came the answer. "If fifty per cent of your business ventures are consistently successful, you have no need to worry; in fact, you ought to congratulate yourself."

There is a direct analogy in this for gardeners, and October is the month in which to see if you have been fifty per cent successful.

The average gardener starts in the spring with an orgy of seeds. He's not been able to resist the lure of the catalogs. Hardened to them as he is, he still has a notion that he can grow asters the size of hothouse chrysanthemums and potatoes as big as footballs. He orders the seeds, plants them with care, germinates them successfully—and then his gardening work becomes so arduous and diverse that he hasn't time to compare the results with what he dreamed.

It is by the standard of the matured flower, fruit or vegetable that we reckon success, partial success or failure. If we have been fifty per cent successful, we ought to be satisfied. If we had a good stand of sweet peas, husky dahlias, enormous pumpkins and persistent luck with bush beans, then that should be enough for one year. The salpiglossis may have been only half-successful, the corn rather poor, the verbena a total loss and the snapdragons a disgrace. Against these we place our successes—and are satisfied.

OCTOBER offers the best garden perspective of any month in the year. The garden is then fresh in the mind. Successes and failures are fresh. You have tried to raise sweet peas for three years now, have given them every advantage—and found them a loss. Now is the time to realize that sweet peas are out of your realm. Make up your mind now to resist even the most tempting of next spring's sweet pea catalogs. Or you may have tried your hand this year for the first time with such a common perennial as phlox and lived to see it annoyed and despoiled by red spider and mildew. It is evident that you neglected to spray at the right time. This should be ticked off in your mind or in your garden records, and next year there need be no excuse for only partial success. Or it may be that last year you were successful with corn and failed this season. The elements may have been against you. What you lost on corn you must make up on the wonderful tomatoes you had this year.

Taking them as a whole, most gardens that have received any care are fifty per cent successful. There is rarely a total loss. We should accept this percentage as ample.

ANOTHER thing to reckon up in October are your likes and your dislikes.

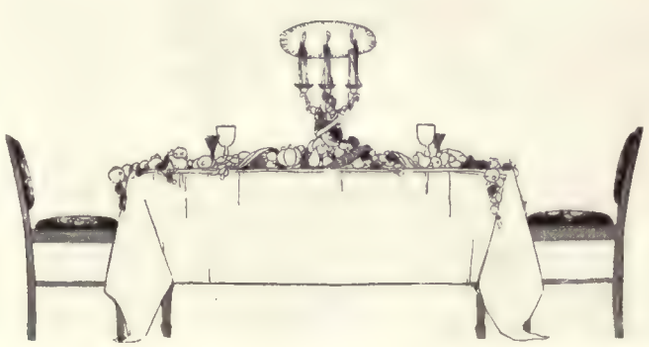
The average gardener each year tries something new. His eye falls on an unfamiliar item in the catalogs, and he is curious to grow that flower. It may prove quite an addition to his garden, or it may be mediocre. The so-called "novelty" often falls under this head. If it hasn't given satisfaction, throw it out without a qualm.

October is an ideal month for discarding undesirable plants. At this season of the year one always makes some changes in the borders. The iris has to be thinned out, or new phlox is planted or that aconite moved from a sunny spot where it did poorly to a shady place where it ought to thrive. While doing this, discard those plants that you feel you have really outgrown. All gardening is progressive. Your tastes and standards are stiffened from year to year. Like the collector of pictures, who discards his amateurish examples of bad taste, you should have no hesitation in getting rid of some of your early mistakes. Under this head come some varieties of phlox, a few of the viburnums and certainly those garden thieves—golden glow and wild cucumber.

WHILE it may be easier just to remember successes and failures, it is wiser to set them down in a book.

Some time in October, when the frost has cleared off the annuals, and the dahlias and gladioli have been exhumed for their winter rest, it is our custom to cast up the book of the garden. For us October begins and ends the fiscal year. One season's work is passed, and plans are being formulated for next spring. Then we take the little black-bound ledger that we bought for the purpose in a shop back of the Madelaine in Paris, and in which the garden notes are written Sunday by Sunday. In this we set down the profits and the losses. My Swede, who looks like Ben Turpin of the movies, sits in solemnly at this directors' meeting. The conversation goes something like this: "What about the potatoes, Mr. Lindeberg?" "By golly," he answers, "he ban too much rain." So "too much rain" goes alongside the potatoes. Beside the salpiglossis this year I have to write "damped off," because out of two plantings of seed brought only half a dozen plants through the seedling stage. Against the helichrysum we'll simply have to set what the insurance policies piously call "an act of God," because I call on things above and things below to witness that thrice I planted those especially chosen and high-priced seed in especially prepared soil, and from my labors brought one lone, solitary plant into being. And it bore—just my luck!—a shade of red that I dislike.

Looking over that book today, I find many failures but not a little good fortune. It averages to a desirable fifty per cent of success. And even at that there is no record of how much better we feel now, after a summer of gardening, or of those rapturous moments when first the peony buds unfolded and the calendulas dabbled the borders with sunlight. That's the only trouble with keeping a garden record and making an October survey—you can't set down good health and the delight of the eye!





A LIVING ROOM IN THE COLONIAL MANNER

In this house at Wilton, Ct., the living room is finished in the Colonial manner with paneling at each end and the side walls plastered as a background for pictures and a tapestry. French windows, opening onto the garden, afford light on one side. The overmantel painting is a Gaugin in daring colors flanked by lustres. T. H. Ellett, architect

WHEN YOU PLAN YOUR GARDEN

The Grounds Must Be Considered First As a Whole and Laid into a Livable and Appropriate Setting

RICHARD H. PRATT

NO doubt ninety per cent of all small houses are planned without a thought as to their grounds. And of that collossal majority many are built and continue to exist indefinitely with their plots in the same thought-unblemished state. Even so, it is difficult to decide, after extensive observation among this ninety per cent, whether it has been better completely to ignore the grounds or to turn them over to the rubber-stamp designing of the neighborhood's landscape gardening nurseryman. In either case, by considering the grounds as nothing more than a spot on which to place the house, or possibly with which to give the house an "ornamental setting", there has been an utter failure to regard them as the real asset that they actually are, to be used and enjoyed as an integral part of the establishment. Those of the ten per cent minority, on the other hand, who plan their grounds thoroughly to supplement the uses and attractions of the house, have arrived at the very essence of the art of garden design.

For the substance of garden design as it affects the small place is just this: that the grounds be as pleasantly livable as the house itself. To give the grounds this quality they should be planned on very much the same principles as those on which the house is planned. In other words, rather than regarding the grounds simply as an ornamental setting for the house—something merely to be looked at, with a border planting of shrubs, a foundation planting of vari-colored conifers, a sprinkling of "specimen" blue spruces, Japanese maples, and weeping mulberries—they should be regarded somewhat as a continuation outdoors of the house plan inside; an arrangement (on a grander scale, of course, and on a basis which will accept the existing conditions of the site as a sort of mold into which the scheme will fit sympathetically and appropriately) of spaces that can be compared to the rooms of the interior.

One of the objections to this method of small place planning is that it prevents an effect of spaciousness. This objection might be worth considering if it were possible on a small place to get an effect of spaciousness which was not an utter delusion. The bluff of sham spaciousness is so easily called that the thing eventually becomes an annoyance. In the end, the emptiness, the idleness, and the foolish pretence of the specimen-dotted-lawn idea on the small place, or anywhere, for that matter, cannot fail to create a healthy reaction toward the type of arrangement which makes the whole place both useful and beautiful.

When it is necessary to build a small house the usual thing is to accept the challenge of its limitations in size and make the most of them; to give it charm and usefulness through intimacy and ingenuity rather than to throw the whole thing into one huge, barnlike room impressive because of its size but oblivious to all the amenities of comfortable and pleasant living. In the same way, when we forego the questionable satisfaction of grounds that are spacious in the sense that the inside of a barn is spacious, for grounds that are divided into various areas as the interior of the house is arranged into rooms, we find that we have achieved a genuine effect of size by the simple expedient of increasing the usefulness of the plot and creating on it distinct varieties of treatment.

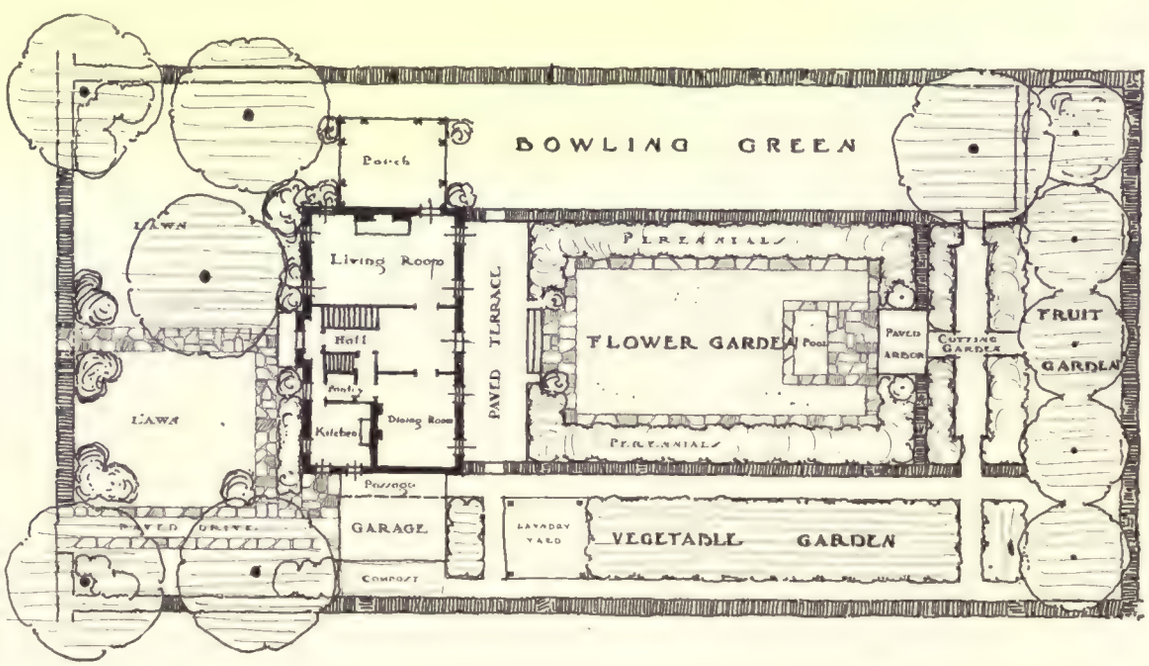
To illustrate this idea of small place planning the accompanying plan and sketches have been made to show a fairly level, partly wooded site, 100′ by 200′, in the process of design, and in its completed state. As the progressive stages of the arrangement are explained and the various principles involved are discussed, it should be kept in mind that while this particular plot, although it strikes a fair average, may be unlike any other plot, and that while the imaginary requirements and tastes of its owners may be in certain respects unlike your own, the idea which governs its planning is an extremely flexible one—in practice if not in spirit—and should apply to your own problem with very little difficulty.

The method of procedure is based on the theory that the layout as a whole is the really important thing, and that the various elements of the scheme: the house, the gardens, the play spaces, the service areas, the approaches, and the lawns, however significant individually, are all subordinate to that layout.

In the first sketch the plot is shown as it stands naturally and unadorned. In this connection it is generally easier to formulate a scheme if you have just such a picture of your site in mind or just such an actual drawing of it to refer to. For however small the place happens to be, it is curiously difficult to get a clearly tangible grasp on its whole appearance and significance by going over it on the ground.

The second sketch indicates lightly and rather tentatively the house and garden and

(*Continued on page* 110)

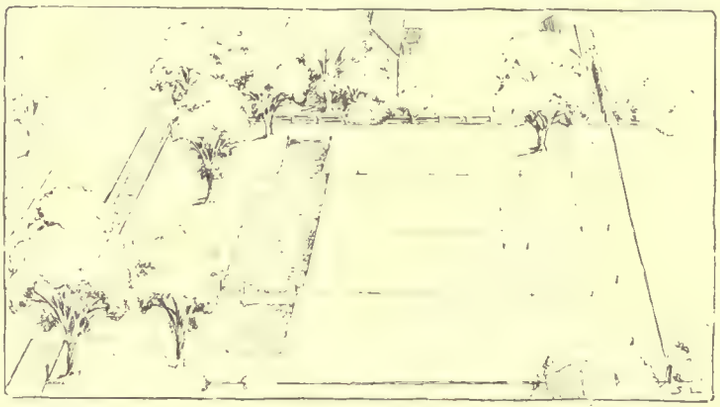


The sketch plan illustrates the orderliness and the directness so necessary in the planning of the grounds of the small place

(*Right*) *When the vacant plot is first acquired, the character of the site will determine to a great extent the location of the house and the arrangement of the grounds. The imaginary plot illustrated by these sketches is typical of almost any small or medium sized property, and the impression it should give at first glance is one of what is known as a formal layout. Certainly it does not suggest a naturalistic treatment—a type of design in accord only with the wildest kind of situation*



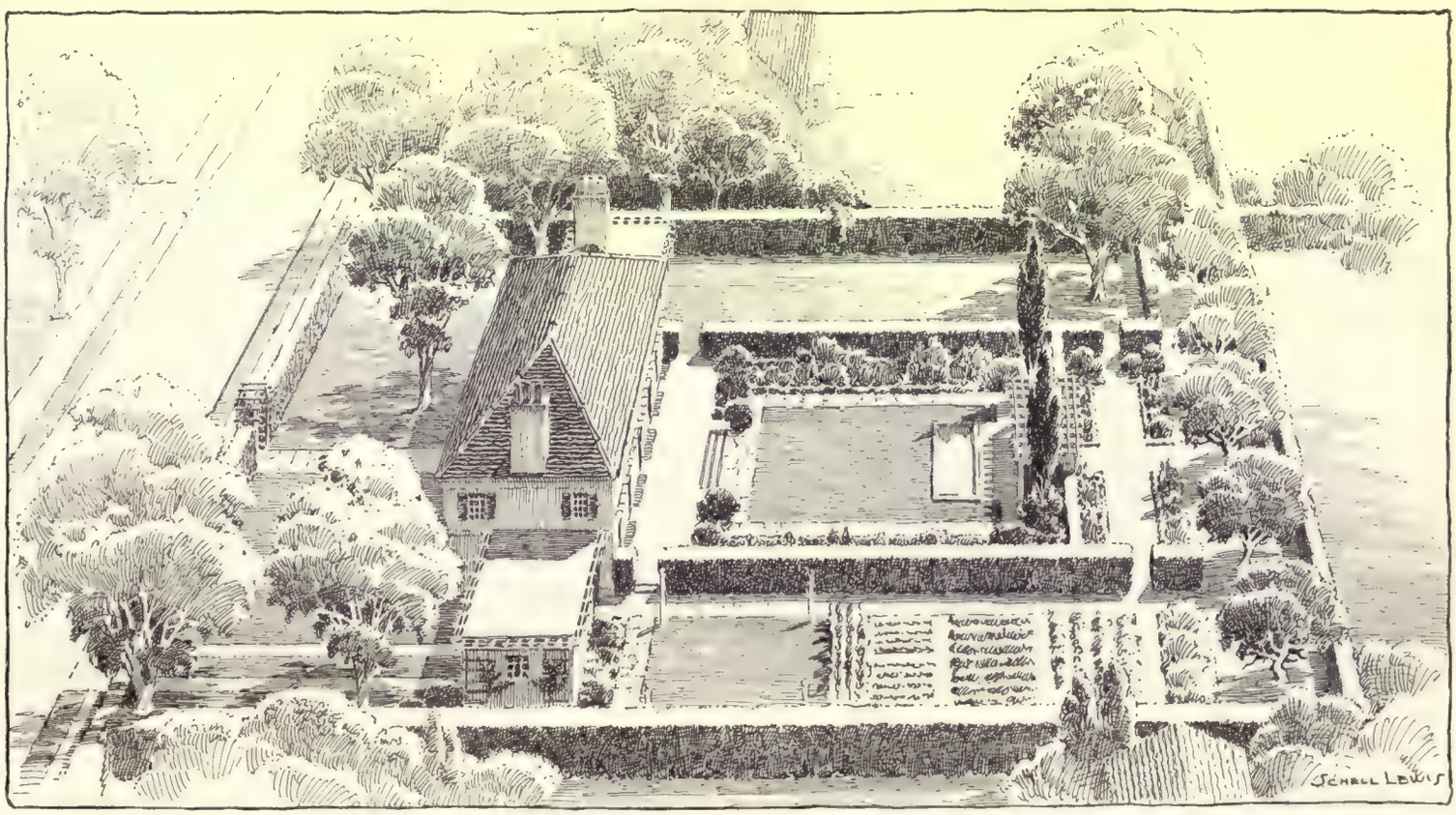
(*Below center*) *The first actual move in the design, as indicated in the second sketch, is to locate, tentatively, the spaces for the house, gardens, lawns, approaches, and play and service areas. There will be a greater amount of private area on the place if the house is located well toward the street. Let the size, shape and situation of the various spaces be determined by the house and by the character and shape of the plot—not by a preconceived notion inappropriate to the site and surroundings*



(*Below*) *In the final view of the series the house and grounds are shown in their completed state; the house dividing the lot into two sections: that which is seen and used more or less by the public, and that which is devoted exclusively to the play, work and quiet pleasuse of the household. From the emptiness of the plot in the first sketch the ultimate effect can be realized in the course of probably five years, if the hedge plants and fruit trees are good sized when planted and the soil well prepared for them*



(*Left*) *After the various elements of the scheme have been located, one must imagine the approximate appearance of the principal masses: the house, arbors, hedges and trees, and decide whether or not these things are going to be too large, too confining, and so on. So often one goes in for the details first, such as planting flower beds, or shrubbery clumps, placing an arbor or a pool, or locating an isolated garden, that it becomes almost impossible to work them into a well knit scheme*







There is quite a contrast between the house as found and as restored and enlarged. Old box has been used to frame the walls leading to the hardy garden on the south slope

The service wing that was added on the east end to the old house repeats the style of the original building. Walter B. Thomas was the architect of all the restorations

A RESTORED QUAKER FARMHOUSE

H. D. EBERLEIN

IN its pre-restoration state, Netherfield, in the Huntingdon Valley, not far from Philadelphia, was just like many another sadly neglected old Pennsylvania stone farmhouse of the truly Colonial type. This type was erected in great numbers, and with comparatively little variation, from the latter part of the 17th Century to the early years of the 19th.

Years of neglect and occupancy by tenants unappreciative of its sterling character had obscured much of its essential charm. The present owner, W. W. Justice,

The west end of the south front shows the porch and gun room at the back, with a glimpse of the terrace wall of native field-stones





What is now called the gun room must once have served for kitchen, as there is still an old stone sink under the window. The fireplace is practically as found, all woodwork and hardware being retained. A tile floor has now been added



The living room is two steps down from the level of the hall. This room also, has a stone sink which has been retained. The walls are white plaster and the ceiling has exposed beams. The floor boards are of irregular widths

Jr., however, discerned the latent possibilities the old house contained and determined to restore it to its original comeliness, making only such additions as were necessary to render it comfortable and sufficient for modern occupancy.

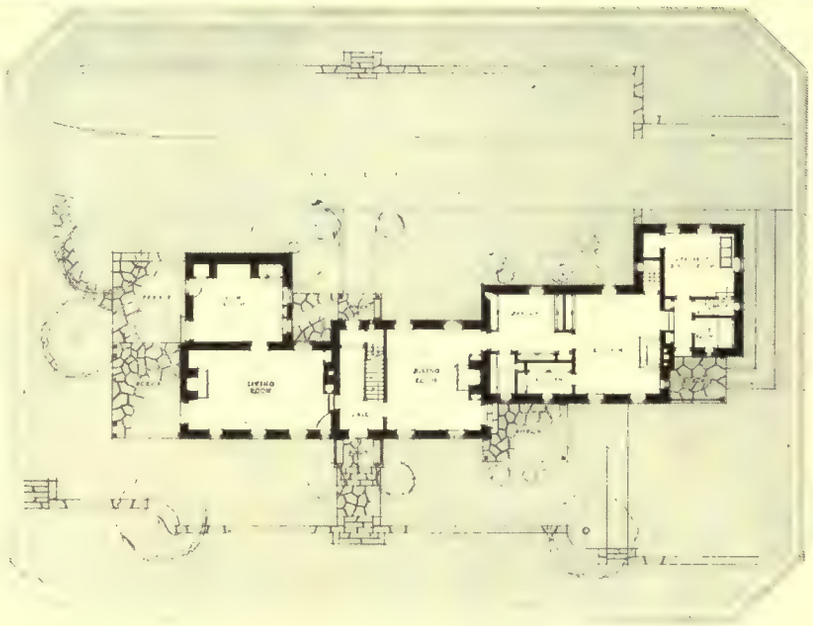
The low part, or western wing, is about two hundred years old. Immediately back of it, to the north, is a lower addition of fifty years later. The higher part, that now forms the central block of the house, is later still, erected, as a matter of fact, about the beginning of the 19th Century. Besides the actual dwelling, when the property was acquired, there was a glorious heritage of old boxwood and a goodly number of ancient trees.

Exactly how the downstairs rooms were originally intended to be used, it would be difficult to say. Apparently they were

(*Continued on page* 100)



A view from the southeast, near the entrance gate, shows the extent of the house and its grounds. The wing at this end was added by the present owner, but in the original spirit



A rambling plan was created by the additional wing. However, all rooms are large and sunny and the service is conveniently concentrated in the recently added east wing of the house

The view below is from the gun room into the living room. Two steps lead up to a terrace outside





Along the south front runs a terrace with a retaining wall. The old box bushes were retained by the door. The oldest portion of the house originally had a pent roof, the marks of which are still discernible below the windows



The drive entrance is on the north side of the house. A simple portico marks the door. On the right is the gun room wing. Between this road and the woods behind the house has been developed a garden in the modern style



American architects do not follow traditional styles slavishly. They interpret the styles in the American architectural dialect. This residence in Pennsylvania, for example, has many characteristic English cottage elements,—the brick chimney stacks, the half-timber, the casement windows and the general feeling of the design. On the other hand, rough stucco and the stone laid up at random with wide joints in the style of the early Pennsylvania farmhouse, are local expressions

STUCCO, STONE AND HALF-TIMBER

The Home of Mrs. Lilian B. Ryan, Haverford, Pa.

HAAS & KLEEMAN, *Architects*

The contour of the land had much to do with the unusual shape of the plans. The service is placed in a rear wing which has ready access to the dining room and breakfast porch. The living room and its porch occupy another wing. A feature of the dining room is a corner fireplace. The entrance hall and living room are on a level below the dining room

On the second floor a great deal of space is given to the children: in the rear is a study and child's bedroom, and in the front a bedroom and sleeping porch. The owner's suite includes a large bedroom with fireplace, a bath and a boudoir. There is one guest room and bath. Servants' rooms are on the top floor, with service stairs separate from the family hall





The garden is laid out in the rear of the house, on a level below the rear terrace. Among the buildings found on the place was an 18th Century Colonial residence. Part of its wall was retained to form a pergola off the living room porch. The half-timbering was built with lumber taken from dismantled barns

The garage is built in a style conforming with that of the house, with half-timber, stucco, occasional outcroppings of stone, and a roof of small slates in green, black and lavender. It has accommodation for three cars and a work room, together with living quarters for the gardener and chauffeur





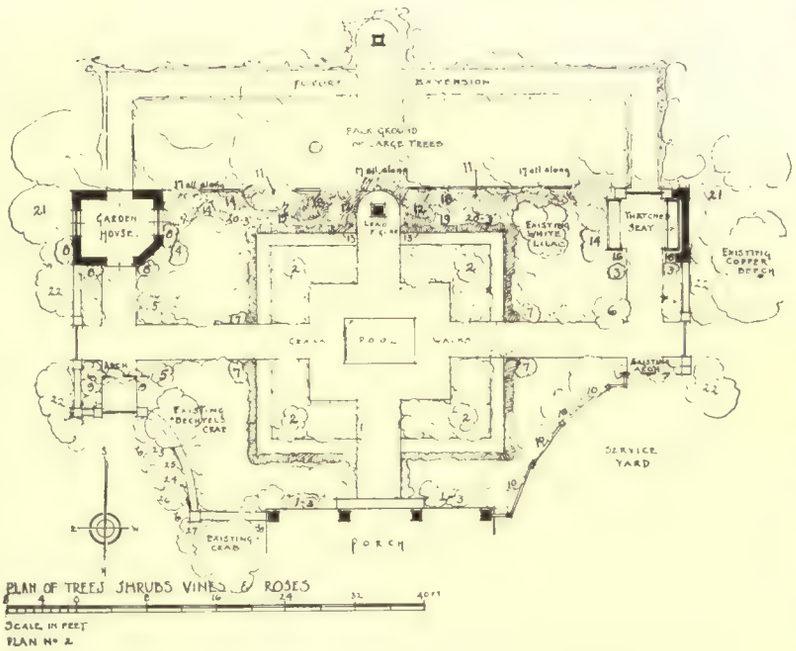
A view across the living room rear terrace facing the flower garden shows the peculiar handling of the roof and of the service stairs, which are built outside the wall of the kitchen. This was part of the old house found on the property

A GARDEN IN THE ENGLISH SPIRIT

Suggestive Planting Schemes and Practical Plant Lists

ELIZABETH LEONARD STRANG

THE creation of a successful flower garden embraces much more than a happy choice and clever arrangement of plants. To one thoroughly imbued with the creative spirit it is a supreme joy to evolve, bit by bit, harmonies of line and proportion, play of light and texture, color subtleties artfully arranged for succession of bloom; to combine all the garden's component parts in one unit, adapted exactly to its intended uses and fitting perfectly into its surroundings. Just as a craftsman bestows infinite pains on an intricate bit of jewelled filigree or a carved and decorated chest, so the garden designer, guided by experience, visualizes on paper flashes from his inner eye only too often unintelligible to the average interpreter of plans, and expressed in terms of actuality only after months of intelligent and patient work.



The chief characteristics of the English type of garden shown in the plan above are its snugness and seclusion. Here only the trees, shrubs, vines and roses are indicated by reference numbers

In this way was the accompanying small garden thought out. Though the house is English in spirit, there was no attempt to make the garden subjectively English in type, but there was a distinct effort to make it "belong" in spirit. Outside, one absorbs a general impression of dark oaken beams, brick walls, and warm brown stucco splashed with flickering shadows; within, a twilight coolness, richly carved stairway and paneled halls, glimpses in rooms beyond of creamy white and robin's-egg blue, cretonnes and Venetian glass. Through leaded French windows one steps into a tiled sun room where the senses are refreshed by the sight of the garden, its limpid pool sunk in the turf, its beds overflowing with brilliant bloom in the greatest possible contrast to the cool seclusion indoors.

Although but 37′ from porch to boundary fence, because of the background of large trees on the adjoining lot, in effect it seems much larger. In all probability these trees will always remain, and the garden's owner is not without hope of eventually buying a part of them.

The exact location of the pool as the focal point, or center of interest, was determined with the utmost care by stakes on the ground before a line was drawn on paper. This being effected, it was a simple matter to design the margin of grass and the main walks, 4′ wide, also of grass. Beyond the pool is a shaded recess where some time there will stand an excellent bit of garden sculpture. At present a large glazed jar of blue does very well. The position of the side walks was determined by an existing rose arch on one side, which was accordingly repeated on the other. These two walks are at present terminated by seats of dark brown oak. The minor service walks are of moss-grown earth 18″ wide edged by bricks on end, almost entirely concealed by overlapping plants.

The garden was so planned as to be evolved gradually without undue expenditure at any one time. The first year, accordingly, the beds were excavated in the existing turf, which was improved by a sprinkling of loam, weeded, seeded, and fertilized.

Next, that obvious necessity, the service-yard fence, was erected. This juts into the garden as shown, but was balanced by a corresponding indentation on the other side, an expedient which detracted nothing from the effect within, but which appeared much better from the lawn. This fence is of itself good to look at. It has upright palings of dark brown wood, overlapping precisely like the fence around the farmyard at Hampton Court. The posts are capped with sheet lead studded with copper nails. Eventually a low brick wall (2′ 6″), having oaken gates with the same lead-capped posts, will protect the entire garden from two- and four-footed intruders. Temporarily, a drooping hedge of *Spiraea Van Houtteii* makes an informal boundary, on the outer side of which are a number of choice flowering shrubs and small trees. Some of these, like the Bechtel's crab and a large copper beech, were already established when the garden was begun.

The first year the majority of the perennials were set out, leaving the more expensive evergreens and azaleas until later. In this way things like iris and peonies became established, mistakes (for there are always some) were corrected, and a foundation laid for the gradual addition of the other accessories.

When we obtain that bit of woods at the back (perhaps before) one of the terminal seats will be replaced by an unobtrusively useful thatched garden house. Inside will be a tall cupboard for smocks, rakes, and hoes; small lockers for seeds, labels, string and other gardening paraphernalia; a sink for the arranging of cut flowers, with places for vases and baskets; shelves for books and

(*Continued on page* 134)

INSIDE THE GARDEN

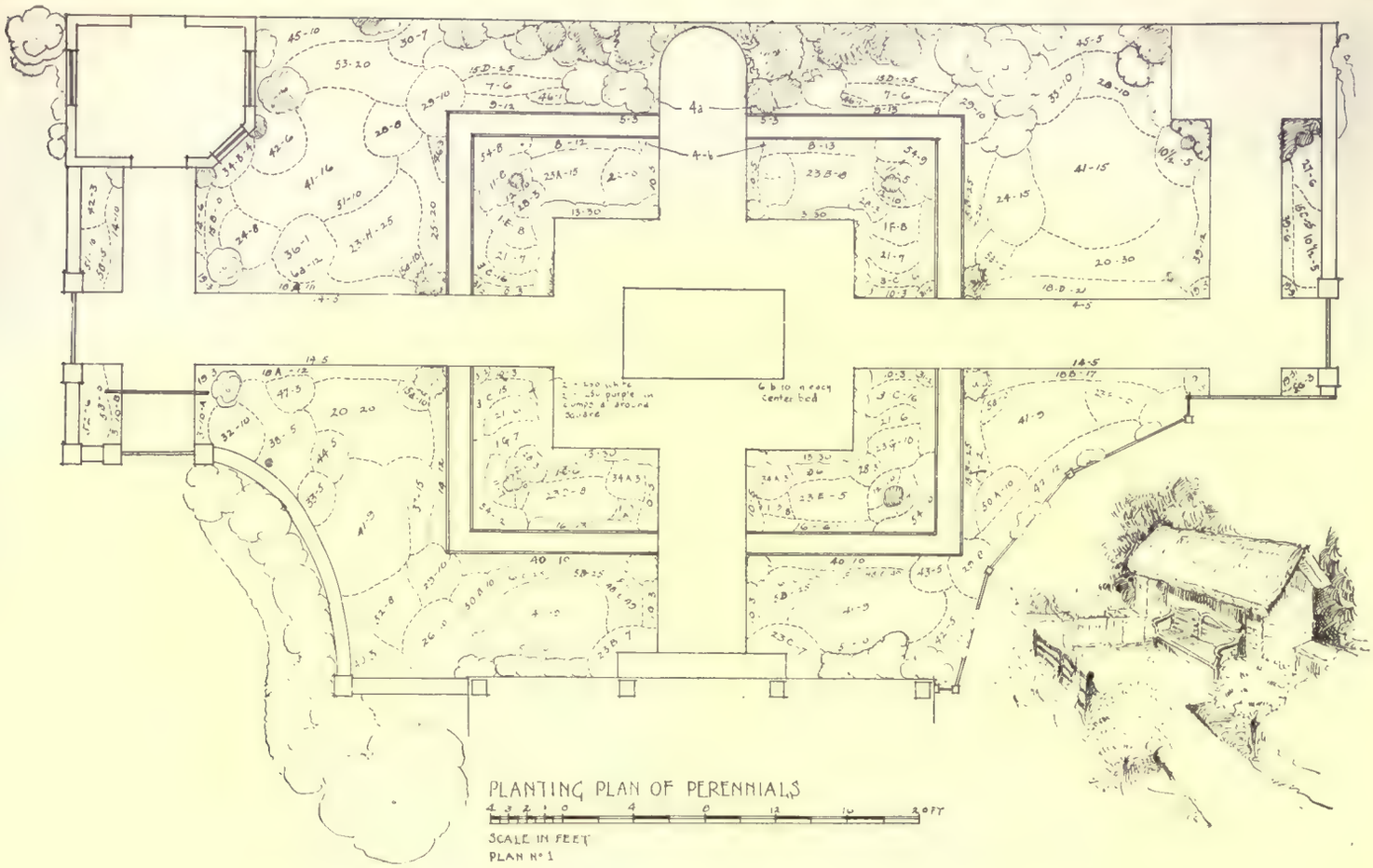
1. *Azalea mollis:* yellow and orange with wistaria, purple iris and lavender Darwin tulips.
2. Standard purple wistarias.
3. Standard currants.
4. Rose, Harrison's Yellow: blooming with the larkspur.
5. *Rosa Hugonis*, new drooping yellow rose.
6. Weeping standard pink cherry: seen against large copper beech.
7. *Taxus cuspidata* var. *brevifolia*, dwarf Japanese yews: as accents.
8. Roses, on thatched garden house: Tausendschon, large semi-double pink; Christine Wright, pink; Paul's Scarlet Climber.
   Celastrus scandens, bittersweet: for winter effect.
9. Roses on arch, Hiawatha: vivid pink to match opposite arch.
10. Roses on service yard fence: pale against the dark brown. Source d'Or, yellow; Gardenia, yellow; Snowdrift.

AGAINST THE FENCE

11. Hemlocks: kept small and dense by clipping.
12. *Taxus cuspidata*, upright Japanese yew.
13. *Taxus baccata* var. *repandens*, spreading Japanese yew.
14. *Leucothoe Catesbaei*, drooping andromeda: glossy, broad-leaved evergreen turning purplish red in fall, white flowers.
15. *Pieris floribunda*, lily-of-the-valley shrub: large panicles of white blossoms, evergreen foliage.
16. *Daphne cneorum*, garland flower: dwarf evergreen shrub with intensely fragrant pink flowers in May.
17. *Euonymus radicans* var. *vegetus*, broad-leaved climbing euonymus: broad-leaved evergreen with scarlet fruit.
18. *Cotoneaster Simonsii*, shining-leaved rose box: a shrub with spreading branches, shining evergreen leaves and red berries.
19. *Cydonia sinensis*, dwarf pink flowering quince.
20. *Azalea Vaseyi*, southern azalea: abundance of soft pink flowers in May.

TO FRAME THE GARDEN

21. *Halesia carolina*, snowdrop tree.
22. *Spiraea Van Houtteii:* to enclose garden if wall cannot be built at once.
23. Pink flowering almond.
24. *Cotoneaster divaricata:* an upright form with glossy foliage and red berries.
25. *Callicarpa purpurea:* slender pendant branches with clusters of purple fruit, low in habit.
26. *Enkianthus campanulatus*, Japanese bell-flower tree.
27. *Viburnum carlesii*. Korean viburnum: low shrub with fragrant pink flowers in May.
28. Ferns, *dictamnus*, violets and other wild flowers as ground cover.



In this plan all the perennial clumps which go to make up the planting scheme are indicated by numbers that refer to the descriptive list below. When the garden is enlarged the thatched shelter will end one of the paths

PERENNIALS AND BULBS FOR ENGLISH GARDENS

1. Alpine iris: 6"-10" very early, March to May. Grandee, rich purple; Obelisque, deep purple; Berlioz, rich purple; Othello, purple, bronze and orange; Charmer, light cream; Delicata, white and cream; Adelaide, bluish white.
2. Crocus: 3"-6", white and purple, April and May.
3. *Iris pumila:* 6" March to April, very dwarf. Formosa, violet-blue and purple, white beard; Atroviolacea, deep purple, the earliest; Azurea, bright blue.
4. Narcissus: 10"-15", mid-April to May, used against evergreens. Poetaz hybrids, yellow fragrant clusters; pale trumpet varieties like Stella, Mrs. Langtry.
5. *Alyssum saxatile compactum,* madwort: 8"-12", late April to May; variety Silver Queen is a paler yellow. Used as terminal accent against evergreens.
6. Early tulips: 10"-12", April to May. Joost von Vondel, white, the showiest white; Pink Beauty, tall, center beds; Rose Grisde'line, dwarf deeper pink, near porch.
7. *Mertensis Virginica.* Virginia cowslip: 1½', late April to early June, wild flower with light blue pendant flowers.
8. *Phlox divaricata,* wild sweet William: 8", April to May, lavender-blue, combined with ferns, Mertensia, foam flower, and pink azaleas gives woodsy effect at back of garden.
9. *Tiarella cordifolia,* foam flower: 6"-12", April to May, white, bronzy leaves, creeping root stock.
10. *Arabis alpina,* rock cress: 6"-9", early May, white, effective contrast with dwarf purple iris.

10½. *Dicentra spectabilis,* bleeding heart: 1½', April, May, useful for shady place.

11. *Primula veris superba primrose:* 9", April to May, large soft yellow flowers.
12. *Narcissus poeticus,* poet's narcissus: 10"-12", late May, familiar, white peasant's eye, combined with primrose under standard wistaria.
13. *Pachysandra terminalis,* spurge: dwarf evergreen edging plant, planted solely for foliage effect in winter.
14. *Myosotis dissitiflora,* high branching forget-me-not: 12", mid-May, June; *palustris* semperflorens, 10", May to September.
15. *Darwin tulips:* 18", late May. Mrs. Moon, luminous pale yellow, for accents behind dwarf yews on corners; Orange King, Prince of Orange, Lucifer, with purple iris; The Fawn, Suzon (flesh), La Tristesse and Dream (lavender); Pride of Haarlem, brilliant rose, against evergreens at back porch.
16. *Iris cristata,* dwarf crested iris: 4"-8", late May, light lavender-blue.
17. *Polemonium reptans,* Greek valerian: 8"-12" April to June, light lavender-blue, effective as ground cover for Darwin tulips.
18. Intermediate iris: 18", a cross between *iris pumila* and the German iris, flowering just before the latter. Gerda, creamy yellow; Ingeborg, large pure white; Ivorine, creamy; Fritjof, soft lavender and purple.
19. *Trollius Europea,* globe flower: 1'-2', May to August, large lemon yellow flowers.
20. *Iris pallida Dalmatica:* 3'-4', May, large soft lavender-blue scented flowers, distinct.
21. *Iris flavescens, iris:* 2'-3', late May, distinct sort, pure soft canary.
22. *Iris aurea, iris:* 2'-3', late May, pure yellow, deeper than above.
23. *Iris Germanica,* German iris: 2'-3', late May. Varieties, Australis, S. deep lavender, F. soft blue; Khedive, soft lavender with distinct orange beard; Kharput, deep violet blue; Calypso, S. pale lavender, F. white veined blue; La Neige, pure white, very choice; Junita, blue, deeper than Dalmatica; Madame Chereau, white, frilled azure blue; Lohengrin, violet-mauve, very large flower, choice.
24. *Lupinus polyphyllus,* lupine: 3'-4', May and June, valuable accent with lemon lilies, but few are used as they do not last long.
25. *Aquilegia hybrids,* Rose Queen, rose-colored hybrid columbines: 1'-2', May to June.
26. *Hemerocallis flava,* lemon lily: 1½'-2', May and June, sweet scented, evanescent.
27. *Dictamnus fraxinella,* fraxinella: 2'-3', June, fragrant white flowers, glossy dark leaves, very attractive but slow to establish.
28. *Thalictrum aquilegifolium,* meadow rue: 2'-3', May to July, creamy. *Thalictrum sulphureum,* 3'-4', June and July, sulphur yellow, taller.
29. *Iris Sibirica orientalis,* Siberian iris: 2'-3', deep dark blue, June to July, good with lemon lily.
30. *Iris Sibirica,* var. Snow Queen; snow white Siberian iris: 2'-3', June.
31. *Cerastium tomentosum,* snow-in-summer: 3"-6", white flowers, with gray leaves, blooming after the iris and tulips and before the larkspur.
32. *Polemonium coeruleum,* Jacob's ladder: 1½'-2' June to September, light lavender-blue.
33. *Valerian officinalis,* garden heliotrope: 4', June, accents of pinkish-white.
34. *Astilbe Japonica,* spiraea: 2', late June to July. Japonica, white, feathery heads, with peonies; var. Queen Alexandra, pink.
35. *Spiraea filipendula,* white spiraea: 3', June to July, showy white heads; background.
36. Peony, Areos: 3', single pink, June to July.
37. *Aquilegia chrysantha,* late yellow columbine: 3', June to August, fine yellow.
38. *Papaver orientale,* var. Mrs. Perry, Oriental poppy: 3', July, silvery pink.
39. *Heuchera brizoides,* coral bells: 1½', June to August, carmine bells on red stems.
40. *Nepeta mussini,* mint: 2' June to August, aromatic gray leaf, lavender spikes, good with Oriental poppy, one of the best edgings.
41. Delphinium, Gold Medal hybrids, larkspur: 3'-6', June.
42. *Althea rosea,* hollyhocks: 4'-7', July to August, salmon, yellow and rose tints.
43. *Lavendula vera,* sweet lavender: 1½', July to August, has proved hardy in sheltered spots.
44. *Physostegia virginiana* var. *alba,* false dragon's head: 2'-3', July to September, white spikes, good for accents, extremely durable, will grow in shade.
45. *Osmunda regalis,* royal fern: 3', distinctive lobed leaf, very durable.
46. *Dicksonia punctiloba,* hay-scented fern: fine texture, spreads rapidly.
47. *Gypsophila paniculata,* baby's breath: 2'-3', July and August, cloudy mass of fine white flowers for corners and accents. May be dried and used in winter bouquets.
48. Heliotrope.
49. Snapdragon. Both of above to be used as fillers after the tulips, which will bloom continuously until frost.
50. *Phlox paniculata,* garden phlox: 2'-4', July to August, L'Evenement, early pink with the larkspur; Etta's Choice, very late tall white, September.
51. *Lilium speciosum,* Japanese lilies: 2'-3', September, fragrant spotted.
52. Aster, hardy Feltham Blue: 3'-4', September, masses well.
53. *Anemone Japonica,* Japanese anemone: 3', September to October, white, shade, shelter.
54. Button chrysanthemums: 2', November. Brown Bessie, bronze; Baby, golden yellow; Irene, pure white; Elizabeth, rose.
55. *Buddleia variabilis Veitchiana,* summer lilac: 3'-5', July to frost, long lilac tassels.

THE TALE OF THE TASSEL

In Addition to Providing an Effective Finish the Tassel Has Always Given a Semblance of Utility

A. T. WOLFE

THE office filled by the tassel is often a sinecure today. Though its origin is of hoary antiquity, there is little doubt that it first came into existence as something handy to grip at the end of a slippery rope. The strands frayed out, to obviate this a knot large enough to hold was tied a few inches from the end, and the tassel in its rudimentary form was thus evolved.

It has journeyed west, changed as the times changed, waxed and waned in public favor; but the knot, the raveled-out ends and the pendant cord can always be traced in some form or other.

The tassel that dangles from a blind still preserves a semblance of utility; usually, however, it is among the most idle and the most engaging of decorations. Between the tassels that are seen everywhere today and those which we only know from Assyrian bas reliefs, there have been many appearances and reappearances, but the tassel has never wholly disappeared from decorative art; and something of the prevailing taste of each epoch has been reflected in miniature by this small ornament.

Of ancient specimens not many survive; they were known in Egypt as far back as the 3rd Century; they were used in Greece and Rome, they appear on Japanese armour of great antiquity, as well as on count-

(*Continued on page* 108)









The tassel in this bell pull is of wool and silk cord in tapestry colorings. From Edward Maag



Silk cords and small tassels are topped by a plush ball. From Edward Maag



A tassel showing Italian influence has a mould covered with silk threads in a herringbone design

A mould covered with netted silk floss and topped with a plush ruche distinguishes the tassels above

An elaborate Louis XVI tassel of silk bullion, fine copper spirals and gimp ornaments. Edward Maag



A chair often becomes more decorative if its cushion is tied on with silk cords and tassels. From the Orsenigo Co.

Here two tassels are used to finish an ornamental bell pull. Courtesy of Edward Maag



The Chinese Chippendale period produced such tassels as this ornamental one



An effective Italian tassel of gold tinsel cords looped and twisted. Courtesy of Edward Maag



Effective bead tassels come in a variety of colors. From Hope Hammond Studios



These tassels can be made in any color. Consolidated Trimming Co.

A LITTLE PORTFOLIO OF GOOD INTERIORS



Harting

These two views of the living room in the home of Rodney W. Williams, Mill Neck, L. I., show an early American atmosphere created by a few pieces of furniture well chosen and simply placed. The furniture is mainly Colonial maple. The curtains are orange silk over dotted Swiss muslin



Braided and rag rugs, a Salem rocker, Colonial crystal lighting fixtures and lustres and the over-mantel painting all contribute to the Colonial spirit in the living room. The upholstered chair has a slip cover of green, rose and blue chintz. Diane Tate and Marian Hall, Inc., decorators





The two views on this page are of a child's room in the home of Mrs. J. I. Seligman, Roslyn, L.I. The walls are neutral in tone, the rug taupe, and the furniture maple. On the beds are covers of green English print, made with flounces

Lively color is found in the curtains. They are of green chintz with bright flowers, and are piped in red. A correspondingly bright red chintz is used on the armchair making a gay room. The decorations are by Diane Tate & Marian Hall, Inc.



A bedroom in the Williams house has pale green walls and woodwork, curtains and covers of green glazed chintz with flowers in blue and rose, some furniture painted green and a green rug. The dressing table is in dotted Swiss muslin



A third view of the living room in the Williams house shows a balanced grouping against a long wall. The couch is covered with a green chintz bound in blue. One chair is upholstered in blue velvet and the rocker is painted black



Gillies

The most attractive of brand new houses stand naked and austere until they have been softened by the use of vines and merged into their surroundings by discreet plantings of shrubs



At the right a doorway is shown as it stood immediately after completion, and above as it stands now clothed in wistaria. Care must be taken, however, to avoid smothering the architecture

The EFFECT *of* VINES *on* ARCHITECTURE

DWIGHT JAMES BAUM,
Architect



The aristocrat of all glasshouses is the fruit house. A grapery can be used only for growing grapes, such as the black Hamburgs illustrated here. Peaches, nectarines and melons do not tolerate a companion crop, although the benches may be used for flowers

THE MODERN GREENHOUSE

The Advantages to Be Studied Before Installing A Glasshouse on the Country Place

WILLIAM McCOLLOM

A GREENHOUSE is the mark of distinction that makes an estate of a mere country place. In the past it was more useful than beautiful but of late the designers of greenhouses have improved them wonderfully, and various architectural features have been added that make it possible to locate the greenhouse on the axis of a garden or make it a prominent feature in the general scheme. A few years back they were pushed off in some obscure corner and never looked at, in many cases not even by the gardener, who took advantage of the owner's apparent lack of interest.

The location of the greenhouse should be considered carefully from every angle. It should be convenient to the gardens, both flower and vegetable, of which it is a very important part; space should be left for future additions, because they will surely come along when you once get a good taste of greenhouse possibilities; and space must be provided for service roads, for the delivery of coal and the removal of ashes. Low, poorly drained spots are to be avoided. Thanks to our present day construction, however, we need not consider the compass points, as our modern greenhouse has so few shading members that the only consideration is to make sure that the service building does not shade the greenhouse. Just one more thought—the service building, or workroom. Do not be too economical in its construction; build it large enough so that no changes will be necessary in case your greenhouse is enlarged at any future date; have it well built and properly equipped; lockers for tools, seeds, clothes, etc.; large spacious sink, with hot and cold water; lavatory for the workmen; soil bins, pot racks, potting bench and a desk and chair. It costs very little more to do the thing well. When building, keep in mind that you are going to get dividends according to your outlay. It is the old story; a thing worth while excites interest, commands respect, and yields results.



The space under the benches is used for rhubarb, chicory or the forcing of tulips and narcissi



Chrysanthemums are grown in an intermediate house, in which the night temperature is kept at 55°. Carnations, snapdragons, tomatoes and beans can be companion crops

Say we have already let the contract for our greenhouse. Maybe we have talked it over seriously with the family circle and maybe we haven't. Probably the lady of the house thinks of strawberries, grapes, peaches, orchids, roses, and everything good to look at or to eat. These she hopes to be hers for the asking. Maybe the younger daughter wants violets and sweet peas for her corsages, while the elder prefers lilies of the valley, maiden hair fern or blue lace flower. Surely, these are possible, the family says, for they grow in the garden in summer and they can be had all winter, even

(*Continued on page* 126)



A winding staircase leading from the improvised terrace connects the living floor of the house with the garden below

THE OUTDOOR ROOM OF A TOWN HOUSE

When Backyard Gardens Are Made Livable They Live
When They Are Made For Show They Merely Exist

MINGA POPE DURYEA

A BACKYARD garden is apt to be like one of the objects in a museum. Let us say that it has been retrieved from the dull ugliness of bare ground and naked board fences and dressed up like the Grand Exalted Ruler of Something Or Other, with a central plot of wonderfully manicured turf, set in the center of which is a concrete basin from which rises the figure of a pudgy lad holding a squirting carp, and about which plot of turf lies a mathematically precise border of those curious plants with variegated foliage. It is something to view from a first floor window as though it actually were labelled "Exhibit A."

Backyard gardens are apt to be like this because they are apt to lead an existence detached, except by sight, from the house. All they need is some real companionship—the feeling that they can be walked in, that they can be touched, sat upon, dug in; that they can provide comfort and genuine pleasure, not at a distance, but right at hand. When they are given this companionship, and when they are made to feel that life for them is not just utter visual futility set about by futile ornaments in imitation stone and futile plants with flashy leaves, they will respond with a real, companionable beauty.

Occasionally direct contact with the backyard garden is made difficult because the living floor of the house is a story above the ground, and the basement, which is given over to the service, opens upon it. This rather awkward situation is overcome ingenuously and attractively in a city backyard illustrated in the two accompanying sketches and plan. In this case one of the three windows was made into a French window and a platform was built under it that becomes in effect a small, tile-paved terrace. This terrace was enclosed by a simply designed iron railing and, leading from this platform on the living floor level, a winding staircase makes a graceful descent to the garden.

On a line with the outward edge of this platform an arbor has been built which is intended to screen the basement kitchen from the garden without cutting off the light from the outside. Under the platform this arbor has been framed in and stuccoed. Beside the staircase a door leads into the tiny room thus formed — which may be used for storing garden tools and the like and from which access is made to the basement by way of the kitchen door. If one copies this arrangement, care must be taken to prevent the vines on the arbor from becoming too luxurious and thus cutting off all light from the kitchen. Clematis montana and euonymous radicans, the first a not too greedy climber with large, exquisite flowers of rose, lilac, blue and purple, depending upon the variety, and the latter a hardy evergreen vine with small oval, waxy green leaves, might be used



The terrace at the rear of the house, treated as a pergola, makes the transition between the living room and the backyard garden which extends to the end of the plot. To heighten the wall at the rear and make it a more effective screen a lattice has been erected on it

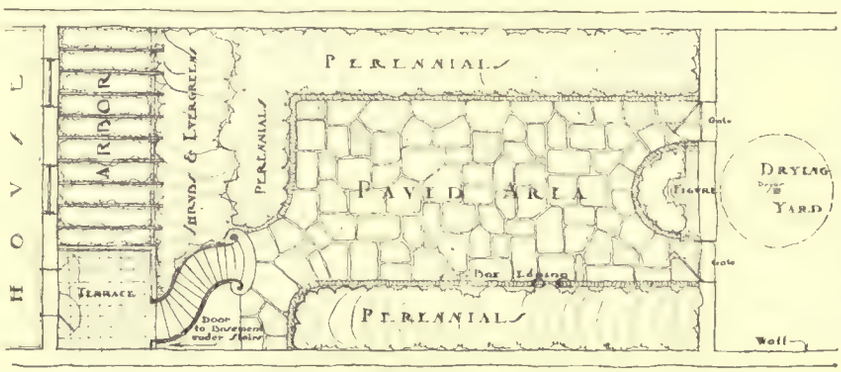
for their winter and summer effectiveness.

The central plot of the garden has been paved with flagstones in the joints of which turf is encouraged to sprout and various kinds of the small succulent sedums have been planted. When stray seeds from the border find their way into these crevices and manage to take hold and come into flower it is well to hesitate a little before digging up the plants, for they are apt to result in a certain unconscious beauty that helps to soften and humanize the garden. For the same reason mosses should be encouraged until, finally, the whole surface texture of the pavement has become knit together with living green, delightful alike to the tread and the sight. If nature is thus allowed to spread itself over a stone pavement the floor of the garden, in addition to being more durable and much less of a care than so much turf, will absorb the glare of strong sunlight and present, at the same time, a texture infinitely more interesting than grass can ever hope to attain.

At the end of the garden a wall has been erected, capped with a ridge of tiles to repeat the color of the tile-paved terrace, and pierced with two oak gates which lead into the drying yard and service space beyond. Against a vine-covered lattice panel on the wall a bit of garden sculpture has been set in a semi-circle of flowering plants.



A close up view of the far end of the garden shows the planting of dwarf junipers, mugho pines, rhododendrons and azaleas. The paved area has been doubly edged with box and English ivy



A plan of the backyard garden illustrated in the pencil sketches shows the way the terrace and arbor have been handled and how entrance is made to the basement on the garden level

The flower borders which surround the garden on three sides are 5′ wide. This is sufficient space in which to get a splendid and durable effect throughout the year by using perennials like peonies, iris, columbine, and platycodon, which not only have a comparatively long blooming period, but which carry attractive foliage over a still longer period. Pansies and horned violets should be used lavishly among the plants near the front of the borders to serve effectively as a ground cover.

To strengthen the herbaceous planting small shrubs should be used at intervals in the background. The best of deciduous shrubs for this purpose is globe-flower (Kerria japonica), which is neat in habit, never outgrowing its surroundings, a mass of living green twigs through the winter and of yellow flecked grey green during its blooming season. Snowberry and coralberry

(*Continued on page* 102)



A wall of this kind, used to separate the garden and the laundry yard, may be made of hollow tile and stuccoed. The coping and the gateways should be designed to harmonize with similar features on the house, such as doorways, sills, and exterior paving



Hewitt

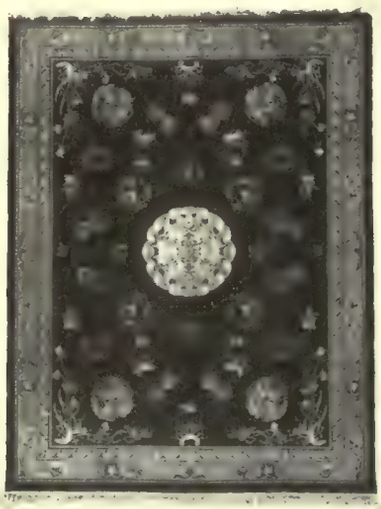
(Left) In this dining room the walls and windows furnish the main decorative elements of interest. Consequently the rug was kept plain save for a border design

(Below) The slight pattern on this rug is just enough to keep it from being monotonous. It is old blue with a darker border. Bigelow - Hartford Co.

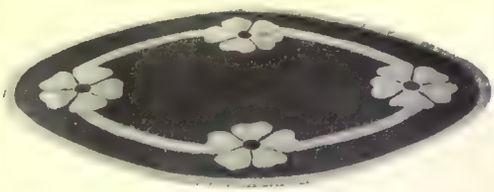
(Below) A heavy wool Wilton of all-over design in shades of old rose, buff and black. Excellent for a dining room. By the courtesy of the Bigelow - Hartford Co.











Among the newest designs in small rugs are amusing patterens made of French felt in bright colors. Courtesy of Agnes Foster Wright

These French felt rugs might be used as an enlivening spot over a carpet in a bedroom or in front of the hearth in the living room



Braided rugs give color to the simple, cottage type of interior. Their colors are usually quite harmonious. Johnson & Ford, architects

(Upper center) Reproductions of old Chinese rugs are quite faithful. This has figures in amber on a blue ground. Bigelow-Hartford Co.

MAKING THE FLOOR COUNT

A Substantial Part of a Room's Furnishing Depends Upon Harmonious Rugs and Carpets

MARGARET McELROY

NO one article of furnishing so quickly gives a room distinction as just the right rug, and nothing so soon throws a whole scheme of decorating entirely out of key as inharmonious floor covering

In planning for this most important article, three things should be taken into consideration—the amount and kind of usage the rug will receive, whether it is to serve as background, or, by its unusual color and beauty of design, is to become the main decorative object in the room. If all the interest lies in the design of walls, hangings or upholstery, then the rug should be chosen for its color value to bring out and complement the other furnishings.

If, on the other hand, the walls are painted or papered in a neutral shade, devoid of any striking design, and the furniture done in velour or damask of a rather indefinite pattern, it becomes necessary to introduce design as well as color into the floor covering to key up the room and keep it from being pitifully monotonous, lacking in any definite interest.

In creating an entirely new interior the problem is simple. Walls, floors, hangings and upholstery can be considered as a whole and planned accordingly. But where one decides a new rug is imperative but the curtains and furniture covering simply must last another year, it is not such an easy matter. In this case the floor covering must be considered in relation to the other furnishings and should not be selected in a haphazard manner.

It is a healthy sign that vivid

(*Continued on page* 90)



In a hall that is enlivened with a figured paper, rugs of an all-over design or good Orientals will harmonize Clara J. Hukill, decorator



The room that has figured hangings and furniture coverings should have no other pattern. A plain rug is ample. Wm. Adams, architect

Gillies



In the New York City home of Thomas W. Lamont, the architects, Walker & Gillette, have incorporated an old door from abroad into the interior architectural scheme





A decorated door in the home of Mrs. E. O. Holter, Mt. Kisco, N. Y., by Barry Faulkner



The inside door often assumed magnificent proportions in Georgian houses. This treatment is reproduced in the home of William Ziegler, New York. Albert Sterner, architect



A carved door is an essential element in some types of paneled rooms. Here it is found in the home of Aaron Naumberg, New York City. Pilcher & Tachau were the architects

A dignified library door is found in the home of Edwin S.. Bayer, New York City, in the arch of which a rococo gilt clock is placed. Taylor & Levi were the architects

IF YOU ARE GOING TO BUILD

Consider What the Interior Door Contributes to the Comfort, Peace and Dignity of the House

MARY FANTON ROBERTS

WHAT would be left of dignity, peace and comfort in life if some malicious little fairy were to wave a wand that caused all the doors in all our homes suddenly to disappear! Can one picture this desolate doorless world, every sound, motion and odor shared by the entire household, and all sorrows and joys public property! The very elements of the most exquisite phases of modern civilization would promptly disintegrate.

No wonder that all truly great period architects specialized on the door, so much so that it was frequently the very center of ornamentation of the entire façade of cathedral or palace; or that it was the one note of elaborate decoration for otherwise plain public buildings and dwellings.

So important did doors become after we advanced from caves and tents, both indoors and out, that the magnificence of interior decoration, the most gorgeous carving and painting, the most imposing frescos centered about the doorway. This is true in the Italian palaces of the Renaissance, where the most elegant of classic interiors were developed, styles that were afterward copied in France, England and Spain; it was true in French period architecture, especially in the time of the Louis and the Empire. As for England, the glory of her doors in the Elizabethan and later in the Adam period was only equalled by the sumptuous fireplaces that ran from floor to ceiling, the unsurpassed decoration of the stairways that were carved and sculptured and painted from the great banqueting rooms to the roof of the house.

But with all the beauty and splendor of stairways and fireplaces, somehow the doors of a house seem the most fundamental detail, the first aid, as it were, to civilization. And because of this, the idea of the door and what it stands for has crept into the literature of practically all countries. Shakespeare used it over and over again. An idea of size he explains as "Not so deep as a well, nor so wide as a church door, but 'tis enough, 'twill serve." The very interior of the house from cellar to garret we now speak of as indoors; while all of Nature, two hemispheres and both mighty oceans are merely out-of-doors. A more widespread symbol than the door has perhaps never entered the language of any race or people.

It is quite characteristic of our modern architecture in America that the interior door especially is greatly simplified. There are so many of us in this country who want homes and who think if a house "were well done, it were well 'twere well done quickly" that we do not stop to have great doorways with figures of East Indian rajahs carved for our living rooms, nor can we wait to have beautiful doors painted with fine landscapes or picturesque figures. We cannot even have elaborate panels cut and set in carved frames, nor fluted columns as in the Italian Renaissance—that is, in the main, we cannot do these things.



An inside door with fanlight is an unusual Colonial feature found in the Forrester Peabody house at Salem, Mass.

Most of us plan our houses in February, argue with our architects through March and April and have spirited conferences with our builders through the summer months, expecting to have homes charmingly furnished by October, ready for the children to approve before they go away to school. This does not mean that our houses are not practical in every detail, eminently well fitted so far as heating, lighting and plumbing are concerned, with luxurious details, fine open fires, sun rooms, sleeping porches, everything that means a country home today. But the fine arts are not always deeply involved in our plans, and when the architect says "we must get standard doors and window frames" and the builder nods approvingly, we are very likely to do it because it saves time and money and mental energy.

Undoubtedly many of our finest architects will disagree with this and they will show you pictures of beautiful doors in fine American homes, brought from old English manor houses, from French chateaux, and doors designed in this country that have dignity and magnificence. Some of these doors illustrate this article. There is, for instance, a lovely inside door, shown here, in the upper hallway of the Forrester Peabody House, Salem, Mass. Simple moldings are used to produce the effect of a fine classic frame with a half-circular fanlight, also framed in the simple molding. It essentially belongs to those beautiful early Colonial homes of New England, with their fine stairways and simple but beautifully designed fireplaces. Houses were built slowly in those days. They were heirlooms, and plenty of time was taken to develop the gracious beauty of every detail.

An exceptionally beautiful old

(*Continued on page* 124)



The Dutch door in the home of P. B. Wyckoff, Bernardsville, N. J. Clarence Fowler, architect

PAINTS AND VARNISHES AS MIRACLE WORKERS

Properly Used They Add Health, Economy, Beauty And Comfort to the Modern Home

HENRY COMPTON

PAINT is an Aladdin's lamp for the homemaker today. It can work those mysterious miracles that convert sordidness into beauty, age into fresh youth, that can, in fact, release all your suppressed desires about a pretty home. If you are going to build and wish your house to be the color of moonlight in a deep grove; if you dream of a living room that is gay, yellow like sunlight; if you wish a nursery that will keep little children merry and healthy, and a kitchen that must be very modern, perhaps white and orange, paint will accomplish all these delightful things for you —paint treated, of course, with knowledge and respect.

Painting is not by any means a purely materialistic performance—a pail, a brush, a color; it is being an artist, a scientist, having experience, wisdom, patience! If you treat paint in a manner that is in the least bit casual, as one might say, "Oh, I think I can do that painting myself," it will be just as fatal as though Aladdin had said "Oh, rub any old lamp". And the result would have been that the little genii wouldn't lift a finger to help.

THERE is no such thing as inspirational painting. To do it well involves real preparation, a knowledge of colors and their values, their harmonies, dissonances, contrasts and discords. Think of painting as you would of music. It has its own scale, and major and minor variations. If you want the best effects from paint, carefully relate color to form and to environment. Different types of houses inevitably suggest different color treatment. The background of a house may entirely change a color scheme. The seashore for instance is most hospitable to yellow, orange, mauve, green, grey. Blue, rose, cerise, lavender, brown, olive all belong to the woods.

And these gay colors are in the main only used for the various notes of house trimming, except perhaps in the case of some exotic little summertime house. The architect or owner who takes house building seriously would never think of painting a dignified structure with brilliant colors. An Italian villa might demand pale rose color, a Spanish design, delicate fawn, Colonial yellow for the Georgian structure; this use of color is traditional and most pleasing. But warm reds, greens, bright orange, blues, are not employed either singly or in groups. The old idea of putting color on a house in different toned tiers is today regarded as terrible, and fortunately the fashion for it is going out. No architecture can stand being cut up into strata. The body of a house may be warm or cool in tone, but if it is painted, it must be one tone; with color variations only in roof, shutters, doors, trim and lattice work.

Variety of colors in one structure frequently results from the use of different building materials—cement and wood, cement and brick, stone and brick, half-timber and stucco, etc. But these combinations of colors are fundamental and inevitable, and if well planned weather into rich beauty, in no way resembling a house painted in layers of color, as was the custom a decade ago in that awesome architectural period factitiously known as the "Early Garfield". When there is no understanding or purpose in associating a variety of colors, ugliness is bound to result, and it is a pity ever to deliberately create it. The western architects, the greatest among them, are building rather severely plain houses, trusting to flowers and vines for color and decoration. One color dominates a whole exterior so far as paint is concerned, and then the beautiful forces of nature are martialed for the final ornamentation.

THERE are so many reasons for the use of paints and varnishes, and in the main they are so well known that the subject has become a little threadbare. When you can say of a subject that it is an economic necessity, of civic value, important aesthetically, essential for sanitary purposes, you are really saying that its use has become a necessity to our particular kind of civilization. Fancy life today without any of the miracles worked for us by paint and varnish. We would confront a barren picture, great waste would face us and sordid conditions, and some serious statistics from the health board.

The right use of paint is to an extent an assurance of health and beauty. It also acts as a preservative for wood, metal and concrete. It destroys germs, it delays decay. And what it does for good cheer, good taste, good health, is incalculable. Also remember that if you don't paint, you pay!

Painting has so long been of value in renovating human environment that it has become a symbol of cleansing and freshening life. And poets, the truest of them, have often sought its aid in expressing a lovely sentiment about nature. That master realist, Shakespeare, pictured "cuckoo buds of yellow hue, paint the meadows with delight," and Pope, the lover of metaphor, has assured us that "If folly grow romantic, I must paint it," while Coleridge found in himself a mood "as idle as a painted ship upon a painted ocean." So the poet's vision found the significance of this humble article called paint, accepted its symbolism; and the manufacturer today accepts its symbolism and enlarges its practical purpose.

IF you are going to build, and intend to paint your house inside and out, one way to gain a great deal of knowledge on the subject is to get a score of catalogues which are at your service, and study their contents; they will bring you all the information you need, they will show you every kind and variety of paint that is being made today, and will tell you how to use it in every possible way, whether you wish oil paint, water color, glossy or mat finish. There is no phase of paint decoration that is not elucidated in these pamphlets, and usually with samples in color. Until you study into the paint and varnish question in this country, you do not realize what is being done to help the maker of homes and the remodeler of interiors as well as the decorator make living today comfortable, attractive, and free from so much of the old disorder and decay.

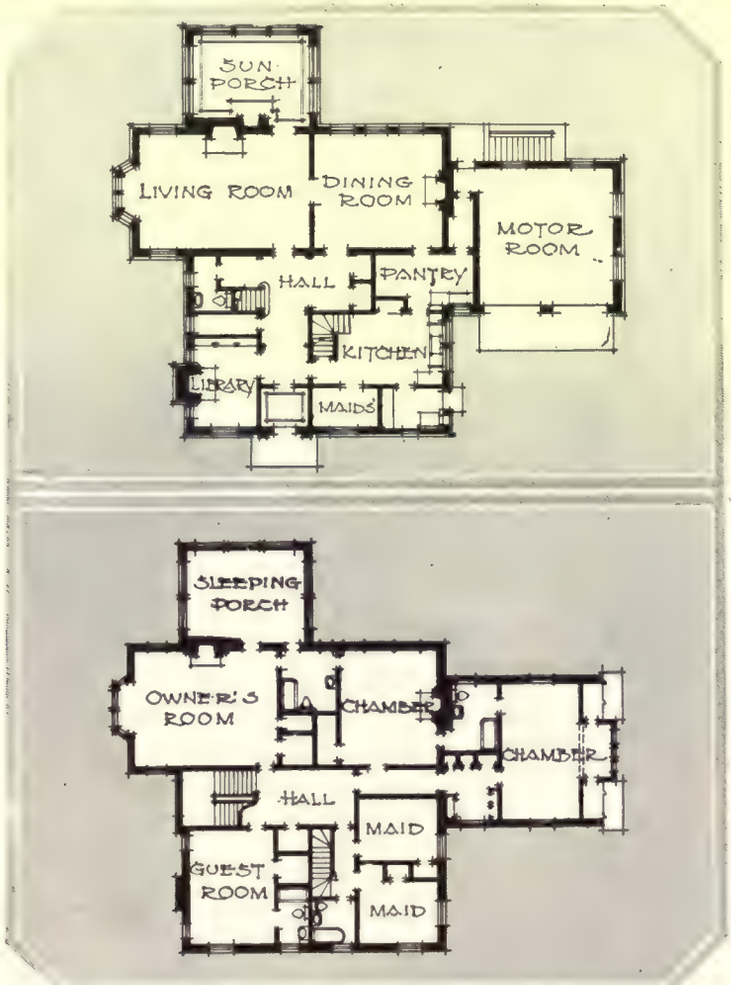
The converting of metallic lead into white lead which is the body of all good paint is a chemical process, the principle of which has been the same back to Bible days, when, one may remember, that "Jezebel painted her face and tired her hair." But although the principle has been the same through centuries, the variations in the production of paint have been numberless. Successful painting depends not only upon white lead and the quality of pure linseed oil in which it is ground, but also upon the kinds of building materials to which it is applied, the methods of application, and numberless outside conditions such as weather, climate, etc. You cannot put on paint as you would a new garment. Every state of its application must be seriously considered; for instance, it must be allowed to dry thoroughly between coats, not merely a day or two but in some circumstances for a couple of weeks. With green or unseasoned lumber, the priming coat of paint must be allowed several weeks to establish itself before the second coat is given. And the surface itself must be cleaned and dried thoroughly before the priming coat is put on. All exterior wood should also be sandpapered, and all knots, sappy or pitchy spots should be killed with spirits of shellac at the very start. Cracks and crevices should always be filled in with plaster of Paris or with the original material before painting and all nail holes filled with putty.

In painting concrete, ample time should be given for the concrete itself to dry before even the priming coat is used; this sometimes takes from four to six months. After

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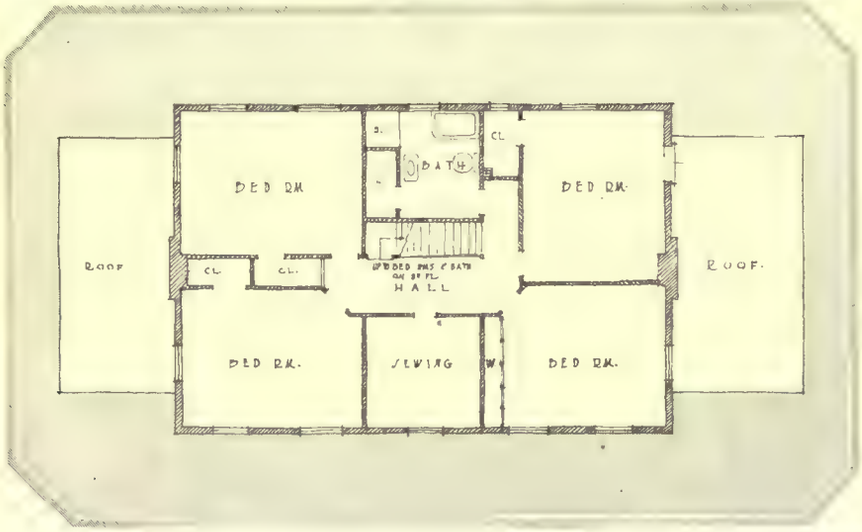
In designing the home of Henry Stanton, Winnetka, Ill., the architects, Clark & Walcott, drew on Norman and English sources for their inspiration. The combination of brick, stucco, stone and half timber makes a lively façade



A GROUP *of* THREE HOUSES *in* ILLINOIS, NEW YORK *and* MICHIGAN

The plans show a small hall in the middle of the house. Service and dining room are on one side. The garage is incorporated in the house. Upstairs are four bedrooms, four baths, two maids' rooms and a sleeping porch. Ample provision is made for closets.

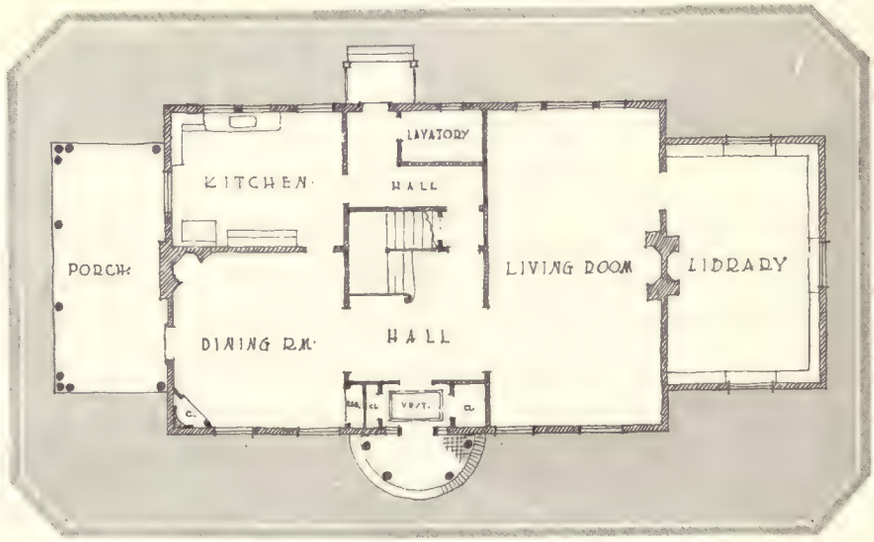




The balanced Colonial type of house is suitable for almost all parts of this country. It has dignity and, when the rooms are properly arranged, is very livable. This design was chosen for the residence of W. J. Cameron, Dearborn, Michigan. A library wing on one end and a porch on the other gives the house a desirable balance. The entrance is graced by a semi-circular portico. Cypress shingles and clapboard are used for roof and wall finish. Albert Wood, architect

In such a house the disposition of the rooms is apt to be fairly simple and open. One enters through a shallow vestibule, with coat closets on each side, to a wide hall, which opens on the living and dining rooms to right and left. Beyond the living room is the porch. The library is reached through the dining room

On the second floor are four bedrooms, a bath and sewing room, all well lighted. On the third, are two more rooms and bath. The house is well equipped, having a soft water system, in addition to the regular supply, a refrigerating plant, a garbage incinerator and a complete wireless outfit installed as part of the equipment of the house





Gillies

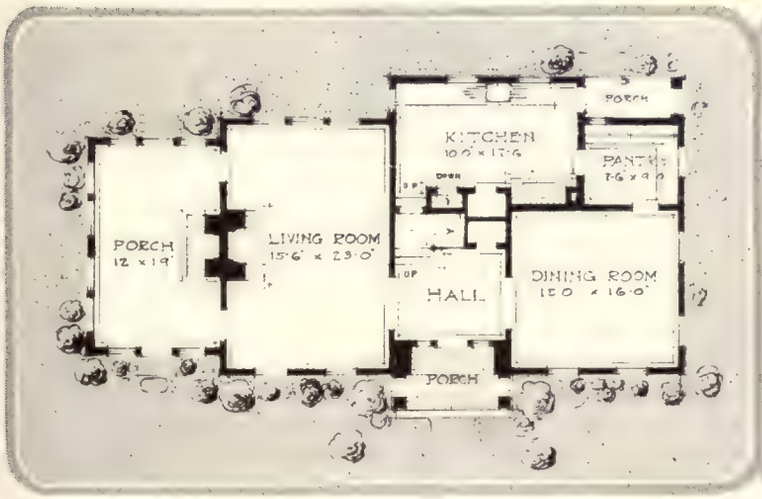
The modified New England farmhouse type is a design that seems to fit well into the average small town or suburban environments. This design was chosen for the home of J. P. Dargan, Jr., at Hartsdale, N. Y. The walls are white clapboards and the blinds painted blue



There was no effort made to give the house any especial ornamentation, the architect and owner depending upon the discreet use of shrubs, vines and flowers to enliven the sparse lines of the New England façade and entrance. The garden is especially well maintained

Instead of making the hall the entire depth of the house, the architect has kept it half the depth, thus giving room for a large kitchen. The enclosed porch is fitted for all year occupancy, being equipped with screened casement windows and heated with an open fire

The second floor provides four bed chambers and two baths, all compactly arranged with ample closet space and good light and ventilation. It is an ideal plan for a family of three and one servant. A servant's room and storage are found on the third floor. Julius Gregory, architect





FORCING BULBS FOR WINTER FLOWERING

By Using the Proper Methods at the Right Time Success is Assured for the Indoor Cultivation of Hyacinths, Tulips and Narcissi

E. BADE

THE forcing of various suitable plants depends upon a number of factors, the most important of which is that the plant must have had normal growth the preceding year and have formed well developed roots, bulbs or tubers. Only under such conditions will flowers be formed. When it is desired to have flowering mignonette or chrysanthemum in the winter, it is advisable to plant them early. It is useless to force them. Hardy plants like iris and dielytra must not only have completed their vegetative period, but they also must have passed through a period of rest. Under no other condition can they be forced. The same is true for gladiolus. Bulbs of these species can be taken up as soon as the leaves have died back to the ground. Then they are stored in a cool cellar, and, after remaining quiescent for a time, they are replanted. If they are hardy it is best to let the plants remain in the soil until the frost has nipped them, as they are then in a state of rest.

As soon as the bulbs, tubers, or root stocks have been potted, they are stored in any convenient spot where the frost can not reach them. When it is evident that they have begun to grow, they are to be brought into the full light of the sun.

The cultivation of bulbous or tuberous plants in the window garden is simple if two important rules are kept in mind. First: the developing and growing plants must be placed as near the window as convenient. It is absolutely imperative that they receive as much sunlight as possible. Second: when the plants have completed their growth, and the leaves begin to turn, the water given them should gradually be decreased so that the resting stage is automatically forced upon them.

All these plants must go through a dormant period, and this begins when the leaves become yellow and die. At this time the water is decreased until, finally, none is to be given. When the plant has died back to the soil, the bulb or tuber remains dry until the beginning of a renewed vigor shows itself. It is to be remembered that the resting stage cannot be forced upon the plant. The leaves are to be kept green as long as possible for it is these which now aid in the formation of next year's flower.

It is generally such hardy bulbs as hyacinth, tulips, narcissus, etc., which are used for potted forcing. These are planted during the months of October and November and are left in the open until the frost. Then they are stored in a cool, frost-free room where they can receive the rays of the sun. Moisture is provided regularly, the water being increased as the plants develop. But care must be taken that too much is not given.

When correctly cultivated, the plants invariably flower, and the time of flowering can be hastened or retarded as desired. If the pots containing the bulbs with their well developed root system are placed in a warm situation, the flowers quickly unfold, but when the pot is kept cool, the formation of the flowers is greatly retarded.

Only the best developed bulbs are successfully forced, the germ of the coming flower being then implanted. Small hyacinth bulbs produce one stalk with but six or seven flowers. A tiny lily-of-the-valley root stock forms a stalk with a still smaller number of flowers. Preparatory cultivation in the open will increase the yield, but this cannot be accomplished in the window garden. Results are never satisfactory

(a) when the bulbs have been cultivated in a poor soil,

(b) when they are too young,

(c) when they have been forced to grow under adverse conditions,

(d) when they have been weakened through warmth,

(e) when they have been injured during the process of transplanting,

(f) when indications of rot are present,

(g) when they have dried up, or

(h) when they have been kept too long in the soil.

From four to six years are absolutely necessary for the production of a well formed hyacinth bulb, and the circumference of such a bulb, which of course differs

(*Continued on page* 116)



Plant the Roman hyacinths in October or November keep outside until frost

Mould the earth gently around the rim of the pot into a depression for watering

When the first growth appears the plant should be brought into the sunlight

Water should be poured carefully into the little channel about the pot's rim

If the plant is kept in a cool sunlit room the first bloom will appear very soon

The nearer the plants are kept to a sunny window the more they will grow

At the right the Roman hyacinths are shown at the height of their bloom

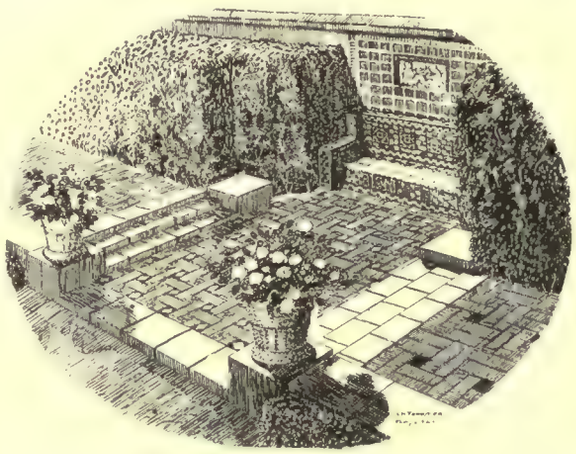
PATHS AND PAVING IN THE GARDEN

The Many Varieties of Paving Materials and the Many Possible Designs Make Paths a Fascinating Study

C. H. BEDFORD

THE first use of paving is, of course, to provide a dry and firm footway in the garden. If it fails to do this at all times within reason, the garden is better off without it. Again, if it fails to add to the attractiveness of the garden, it is a sad superfluity. Thus, on the one hand, it should furnish stability and comfort, and on the other, beauty of color and texture and design and treatment.

Paving may also provide an indelible outline of the garden's interior design. This it will do quite naturally, if it follows the paths and skirts the edges of the open spaces. The practical advantages that lie with this sort of a paving scheme must be obvious to the garden amateur. Such an arrangement does away with the necessity for trimming along the edges of the herbaceous beds and provides a dry approach to all the perennials after showers and on dewy mornings.

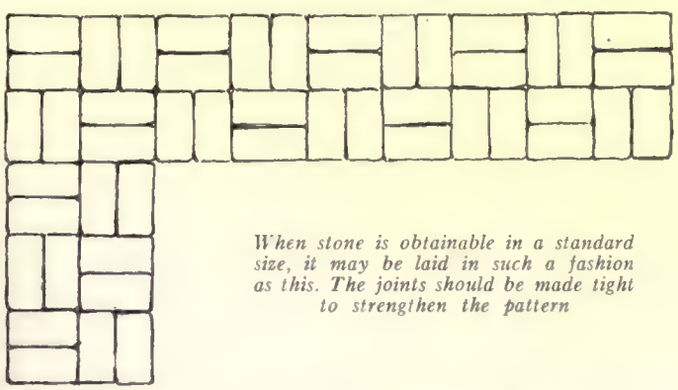


This terminal point in a garden designed by J. C. N. Forestier shows the interest and beauty attained with a combination of brick, tile and stone

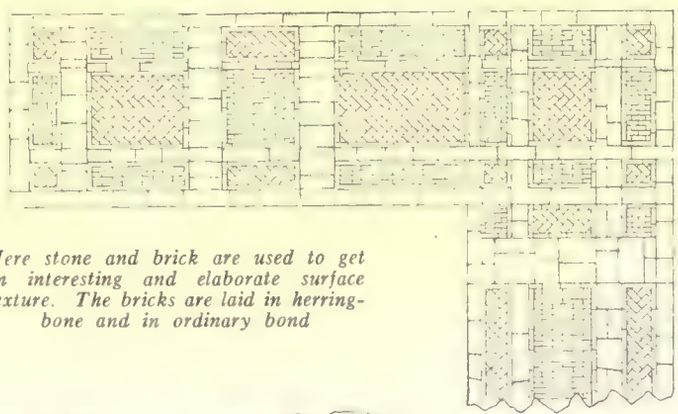
The artist in us sees in paving an opportunity for such added beauty in the garden that the difficulty comes in not overdoing it. We must remember that, while the paving should have individuality, it should, at the same time, harmonize with the rest of the garden. If it is necessary that we use materials whose coloring makes the paving stand out too boldly in relief, such as some of the brighter colored tiles or bricks or flagstones, we should allow nature to cover them with mossy growths and not be too meticulous in our efforts to keep them clean. We should refrain, also, from covering too much of the open surface of the garden with paving. If there are paths that are more than, say 5′ or 6′ in width, it would be better, in most cases, to run a strip of paving along the edges rather than attempt to cover them completely. The same rule should apply to any broad open areas in the garden, remembering that the color and texture of well-tended turf is finer than that of any paving, and that, as a matter of fact, paving is not necessary on a space so broad that travel, so to speak, is well distributed over its surface, and on which it is not necessary to walk when the grass is wet. Thus, we will find that restraint both in the treatment and in the use of paving will make it all the more effective in the end.

The choice of materials for paving, if economy is an object, will be determined for us by the sort that is the most readily available. If we long for the green, blue and purple slates of Vermont, but live in Maryland, where the only local slate is dull and colorless, and are unable to go to

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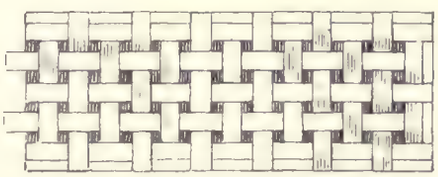


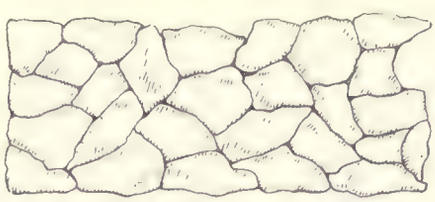
When stone is obtainable in a standard size, it may be laid in such a fashion as this. The joints should be made tight to strengthen the pattern



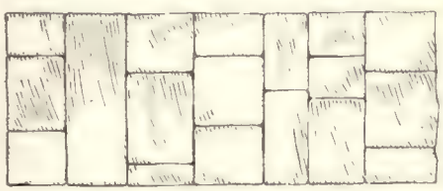
Here stone and brick are used to get an interesting and elaborate surface texture. The bricks are laid in herringbone and in ordinary bond

Bricks laid flat and on edge are combined with tiles to get a pattern resembling a woven mat



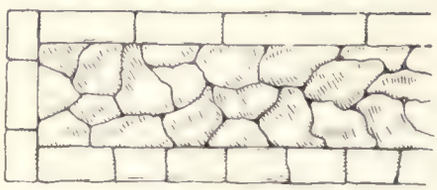


When rough fieldstones are used in paths it is necessary to lay them in a random pattern



(Left) This pattern of rectangular flagstones in various sizes is perhaps the most restful and satisfying of all

(Right) A random arrangement of fieldstones can be enclosed and given formality by rectangular flags



THE IMPORTANCE OF FALL GARDENING

Autumn Work Is Essential In Any Garden Where Perennials and Bulbs Are Used

THE true test of a gardener's enthusiasm is contained in his attitude toward gardening in the fall. Any apathetic amateur can be brought to a state of ecstasy by the first faint breath of spring and sustained in that condition during the colorful garden duties of summer; but if autumn comes to find him resting on his laurels with the thought: Oh, let nature take its course now! then you may know that his enthusiasm is far from running over. For just as religion, if it be practiced at all, is something to be practiced seven days in the week, gardening, if one prides oneself as a gardener, is something to be engaged in twelve months in the year.

AND it is not only in order to spread garden interest over the whole year that we urge at this time an appreciation of the value of the fall season. There are many intensely practical reasons and many extremely important ones why we should get in a lot of garden work at this time. The two principal things are planting, and preparation for winter protection. On the positive side, as has been indicated on the opposite page, there are quite a few plants, especially among the herbaceous stock, that from which to get successful results, must be planted in the fall. On the negative side, and a just as important fall observation if we are to prevent failures, there are others that must not be set out until spring.

THE peony, as one of the most important of the herbaceous plants, is a splendid example of a fall planting subject. Its heavy tuberous roots must make some growth and become well established long before its blooming season. If it is not set out until spring it is futile to expect a flowering until the following summer. As the most general means of propagation is by division of these large tuberous roots, care must be taken to avoid a disastrous weakening of the strain by improper methods. For the peony is today one of the few altogether sturdy, disease-resisting perennials, and it should be kept so. Before dividing them for fall transplanting the leaves and stems should be cut to the ground and the soil scraped away, exposing the roots. The most always tangled mass of tubers should be cut with a sharp knife, avoiding unnecessary mutilation of the fleshy roots, and divisions should be made of from three to five eyes, or buds, each. The private and commercial practice that, whether for profit or economy, goes in for one-eyed divisions, cannot be too strongly condemned, as it is bound to result eventually in weakling strains susceptible to and encouraging diseases that will affect all peonies.

IT is the deep rooting perennials that, as a rule, prefer fall planting. The two notable exceptions are chrysanthemums and Japanese windflowers, which flower so late in the fall that there is little or no strength left in their roots to allow them to become established before winter sets in. Deep rooting plants, too, are not so easily heaved from the ground by the action of the frost; although—and it might as well be said in this connection—this latter trouble is not apt to occur if the beds are well mulched down with dried leaves as soon as heavy frosts begin.

ALL the spring flowering bulbs, from the tiny snowdrops to the towering tulips and narcissi, should be planted in the fall. Any time after six weeks in advance of the first killing frost—if it is at all possible accurately to estimate that—is the time to begin this delectable task. And when we say delectable we *mean* delectable. For there is no other practical garden duty that appeals so strongly to the artist in every one of us—that is, if we think of these plants as early spring splashes of color to be scattered about or naturalized in clumps over the lawn, under trees and in odd corners, rather than as prim subjects for stiffly proper display. Here is a fall planting job that is more play for the imagination than any other.

THERE is a curious notion about that roses should be planted only in the spring. As a matter of fact we may expect a greater profusion of bloom if the dormant stock is planted at any time from October to December than if it is planted at any other time of the year. Just as in the case of most of the herbaceous perennials, roses will extend the growth of their tiny rootlets and make themselves at home in the fall, and by doing this will be in a position to put more strength into their blooms and foliage the following spring. The beds should be prepared early and allowed to settle for several weeks before the roses are planted. Then, if anything happens to delay the planting, a mulch of dried leaves should be scattered over the ground to prevent freezing. When the plants arrive this litter may be removed.

ALL the lilies may be, and the Madonna lily should be, planted in the fall. The Madonna, unlike many of the varieties, is not stem-rooting, and for this reason it needs the accustomed repose of several months in the ground before it is called upon to do its gorgeous share in the decoration of the garden. It should be planted with its splendid foil, the larkspur, sharing the same clump in the border in well knit confusion; and as the larkspur, with its large, heavy roots, is a thing most adapted to fall planting, the arrangement of the two comes conveniently together.

QUITE a number of the annuals may be sown in the fall to splendid advantage. It is much less of a task, after all, to put these seeds directly in the border. It saves planting them in hotbeds and indoors in the early spring and the results are just as successful; for those that do not actually germinate before frost will begin their growth with the first sign of warmth after winter. Among the annuals which may safely be sown now are sweet peas, poppies, pansies, love-in-mist, candytuft, sweet alyssum, snapdragons, calendula, cornflowers, clarkia, annual larkspur and China pinks. It is unwise, of course, to plant the seeds in ground that is too wet or too cold. If the season is so far advanced that frost seems imminent before you have had a chance to get at this part of your garden work it would be well to have the border spaces in which you are going to do your planting covered with enough litter to keep them warm. Then when you have removed the litter and put in the seeds cover the beds with a light mulch of finely pulverized, well rotted manure. This will act both as a protection and as a stimulation, unless, with a sense of too great generosity for your seedlings, you make your mulch too heavy; in which case the young beginnings will inevitably be choked and smothered before they have gained sufficient strength to fight their way through this rich blanket. Whole borders of annuals may be planted in this way, arranging the groups of seeds exactly as you would arrange the clumps of potted or field grown plants or seedlings. In the spring it will be necessary, of course, to do a certain amount of thinning out.

THE whole business of fall planting might be summed up in this way: that (*a*) it relieves the congestion of work that comes during the spring season when every growing thing seems to shoot forth all at once, calling for some sort of immediate attention; that (*b*) with the exceptions listed on the opposite page, it offers more favorable growing conditions; that (*c*) it provides a period during which the plant may become well established and thus keeps the shock from coming at the critical time immediately before it begins its foliation and its blooming, and, finally, that it pins the gardener's attention down on his beds and borders and lawns at a time when he is tempted to let things slide and thus not only neglect vitally important duties, but, what is even more essential to gardening as a pleasure, to miss out on probably the most interesting season the garden affords.

HOUSE & GARDEN'S FALL PLANTING GUIDE

A list of all the bulbs, hardy herbaceous perennials, biennials; shrubs, and trees that may be planted in the fall would be much too long for publication in this space. A process of elimination has seemed a much more simple and direct method, and for that reason all the commonly used plants for which fall planting is definitely advisable have been arranged in one list, and all those which are definitely unsuitable for planting at this season have been arranged in another. It may be taken for granted that any plant not included in either of these lists may be as safely planted in the fall as five months later in the spring.

TO BE PLANTED ONLY IN THE FALL

Anemone (*Anemone pennsylvanica*) and all spring- and early summer-flowering varieties. In addition to *A. pennsylvanica* there are several easily obtainable varieties of this delicate woods-plant, effective in the border but particularly delightful when naturalized in the shade of the shrubbery border and young trees.

Bleeding heart (*Dicentra spectabilis*). A plant of interesting habit; flowers red and purple; 3′; in light, rich soil; shade; propagate by division.

Columbine (*Aquilegia,* in variety). One of the most valuable plants in the border on account of its exquisite and durable foliage and its long spurred blossoms. The various types range from the dainty blue and white *A. coerulea* to the 3′ to 4′ yellow flowered *A. chrysantha.* In moist, well drained sandy loam; partial shade; propagate by division.

Globe Flower (*Trollius,* in variety) of which *T. caucasicas* "Orange Globe" is perhaps the best; 1′ to 2′; in moist, heavy loam; partial shade; propagate by division.

Hepatica (*Hepatica triloba*). One of the earliest blooming plants in the border; flowers white, blue and rose; 4″; foliage practically evergreen; in rich, well drained loam; shade; propagate by division.

Iris, Fleur de lis (*Iris,* in variety). There are many types of this popular perennial, ranging from the small *I. pumila* to the towering *I. laevigata,* or Japanese Iris. Some of the best of the various species are Walhalla, Johann de Witt, Queen of May, Mme. Chereau, Oniga-shima, Snow Queen, Perfection, and Victorine. Plant in rich, well drained loam; sun; propagate by division, preferably immediately after blooming.

Leopard's Bane (*Doronicum plantagineum*). Large daisy-like flowers, 1½′ to 3′; yellow; in rich loam; sun; propagate by division.

Madonna Lily (*Lily candidum*); in prepared beds, excavated 18″ and filled to within 6″ of the top with manure, then 1″ of sand, then light rich soil to cover roots; sun; protect; propagate by bulb scales.

Peony (*Paeonia,* in variety). From among the various types the following are especially good: The Bride, George Alexander, Jupiter, Apple Blossom, Cathedral, Crystal Queen, Dragon's Head, Geraldine, Gypsy, Lemon Queen, The Moor. Grows most successfully in beds prepared as for the Madonna lily above; sun or part shade; cover with well rotted manure through winter to be removed in spring; propagate by division.

Phlox (*Phlox,* in variety). From among the various types the following are especially good: Aurora Boreale, Bridesmaid, Elizabeth Campbell, Gismonda, Independence, O. Wittich, Robert Werner and R. P. Struthers. Plant in rich, rather moist soil, although it is not particular; sun; propagate by division.

Primrose (*Primula,* in variety). Plant in light soil; shade; propagate by division as soon as possible after flowering.

Wake Robin (*Trillium grandiflorum*). Early flowering; large white blossom; 12″ to 18″; in rich soil; partial shade; propagate by division.

SPRING FLOWERING BULBS

Glory-of-the-Snow (*Chionodoxa,* in variety). One of the first of the spring flowering bulbs to appear. Flowers white, blue and rose.

Crocus (*Crocus,* in variety). A small, early blooming bulb, among the best of which are: Non plus ultra, violet tipped with white; Baron von Brunnow, bright blue; Mont Blanc, white; Queen of Sheba, gold; Margot, rosy heliotrope, and Vulcan, pale blue.

Snowdrop (*Galanthus,* in variety).

Squill (*Scilla,* in variety). One of the best of the small flowering spring bulbs for naturalizing in the woods and under the shrubbery borders. Among the campanulata types there are the coerulea, blue; the rosea, pink, and the alba, white.

Daffodil, Jonquil, Narcissus (*Narcissus,* in variety). A list including very good varieties of all the types is the following: Autocrat, C. J. Backhouse, Conspicuous, Emperor, Empress, Frank Miles, Minnie Hume, Ornatus, Sea Gull and Sir Watkin.

Tulip (*Tulipa,* in variety). The three principal types are: Single Early, of which Aurora, Pink Beauty, and Leopold 11 are particularly good; Cottage, of which Clare of the Garden, Flava and Quaintness are representative; and Darwin, of which Clara Butt is a beautiful pink, La Candeur a pale rose maturing to a pure white, and la Tulipe Noire, the blackest of all the tulips.

NOT TO BE PLANTED IN THE FALL

Hardy Herbaceous Perennials

Wind Flower (*Anemone japonica*). One of the showiest of the fall blooming perennials, of which the best varieties are: Alice, Brilliant, Queen Charlotte and Whirlwind; but whose late blooming habit makes it extremely inadvisable for fall planting.

Chrysanthemum (*Chrysanthemum,* in variety). Some of the best varieties in the various types are: Irene, Klondike, Windlass, Globe d'Or, Nesco, Gladys, Mignon, Pink Daisy and Peter Pan. Like the wind flower, its late blooming proclivities make it essentially a spring planting perennial.

Deciduous Shrubs

Bladder Senna (*Colutea arborescens*).
Butterfly Bush (*Buddleia,* in variety).
Snowball (*Viburnum plicatum*).
Spice Bush (*Benzoin odoriferum*).
Stephanandra (*Stephanandra flexuosa*).
Sumac (*Rhus,* in variety).
Sweet Shrub (*Calycanthus floridus*).
Tamarisk (*Tamarix,* in variety).
Thorn (*Crataegus,* in variety).

Evergreen Shrubs

All the evergreen shrubs: Azalea, Laurel, Rhododendron, etc., should be planted in the Spring.

Deciduous Trees

Beech (*Fagus,* in variety).
Birch (*Betula,* in variety).
Dogwood (*Cornus florida,* and *C. florida rubra*).
Elm (*Ulmus,* in variety).
Maple (*Acer rubrum* and *A. saccharinum*). All other varieties may be planted safely in the fall.
Magnolia (*Magnolia,* in variety).
Poplar (*Populus,* in variety).
Sweet Gum (*Liquidambar styraciflua*).
Tulip (*Liriodendron tulipfera*).

Evergreen Trees

Yew (*Taxus,* in variety).



The windows of a porch facing a fine view may be of plate glass, but the vista should be broken by some sort of open lattice to be properly appreciated

PLATE GLASS IN THE HOUSE

Not Until We Consider It Do We Realize How Many Ways Plate Glass Can Be of Service

ETHEL R. PEYSER

PLATE glass has formerly been looked on with awe! You have known of its existence in store windows and heard of it being smashed by recalcitrant autos. You have seen it in home windows of fine dimensions, you have noticed it in limousines, yet few realize that it is a useful thing inside the home.

Plate glass is made by casting and rolling, not by blowing. The materials for its manufacture are chosen with great care. The better the glass, the better the whole process, of course. It must be so made as to be almost free from color. The great thickness of this glass would make tint undesirable. The materials are usually pure sand, pure form of carbonate of lime and a sulphate of soda, with the addition of carbon in the form of coke, charcoal, anthracite coal and arsenic.

These ingredients are all melted in crucibles and when free from bubbles and when viscous, the mass is poured on iron casting tables and rolled into sheets. While it is flat it must be annealed, and it is rolled into the kilns, where it is heated and then allowed to cool.



Plate glass for kitchen table tops is useful and sanitary



On the dressing table plate glass serves for both top and mirror

After the annealing the glass is dull, so it is then ground and polished and smoothed. Leather and felt are used to give the final polish.

It is made from 3/16″ to 1½″ thick, and the other dimensions vary according to its uses.

Plate glass differs from other glass because of its different production processes, its freedom from waves, blisters, streaks, hills and dales, its uniform flatness, brilliancy of polish, clearness, strength, luster, and unique beauty.

Because it excels in these qualities it is better for the eyes than any other type. Here there are no hills to be hurdled by the long suffering and jumping eye. Therefore, the landscape seen through home or motor plate glass is enriched and the car and house beautified by the invisible separator which lays no visual barrier between the eyes and the great outdoors.

Many beautiful homes, clubs and hostelries know the value of the observation plate

(*Continued on page* 122)

FOR THE MANTEL

These may be purchased through the House & Garden Shopping Service

Chinese crackle jars of grayish tan with decorations in dull green would be suitable for a Colonial mantel. 10½" high. $25 the pair







While veritable hawthorne jars are immensely expensive and in the connoisseur class, charming reproductions can be had for $15 a pair. 10" high

(Right center) Flowers on the mantel can be arranged in balanced vases at each end, or in a small center vase, such as this, of black glass. 6" high. $2





Powder blue vases, 10" high, $16.50 a pair



The lines of these blue vases are charming



Colonial brass candlesticks, 18" high, $20 a pair; sampler, $55; antique salt glaze jug, $37.50



(Left) Chinese porcelain birds, 8" high, in shades of lavender and are quaintly decorative. $15 a pair



Set into the wall above the mantel one may have a flower painting. This type, 20" x 16", comes at $20

Red lacquer tray, 25" x 17", $45. Candlesticks 7½" high, $8.50 a pair. White china Buddha, 11" high, $18.50.

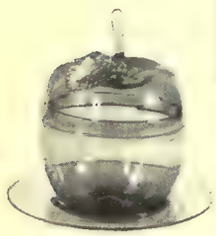


Mahogany candlesticks with Colonial glass globes are suitable above a Colonial mantel. 17" high, $15 a pair



An amber glass jam jar is decorated with blue green leaf and stem handle $5

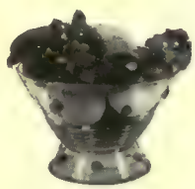
A fruit bowl, 6" high, 8" across, in amber with green or blue decorations. $12



A suitable flower vase comes in amber or green. It stands 8½" high and is 7" wide at top and is priced at $9

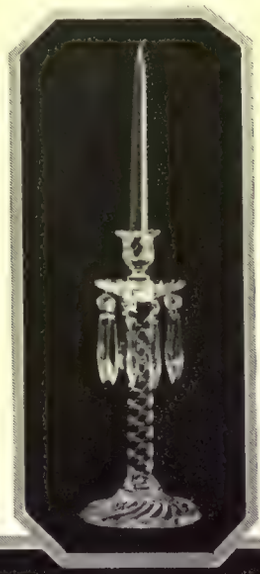


(Left) This glass shaker, decorated with an anti-Volstead-ean cock, has a silver plated top and is priced at $10



These Colonial glass candlesticks can be used on the mantel or on a small table





Colonial glass candlesticks with prisms are reproduced in this design. 11" high, $12 a pair

Crystal with daisy design. Goblets $10 a dozen, champagne $10, sherberts, $10

Spiral glass pitcher, $4. Goblets, $6.75 a dozen, cocktails $6 and cordials, $5.75

NEW GLASS FOR THE HOUSE

These may be purchased from the House & Garden Shopping Service 19 West 44th St. N Y. C.







Black optic glass with royal blue bases come in several shapes: Goblets $10 a dozen; wines $7.95; cocktails $7.50; Cordials $7.20; fingerbowls $7.95; handmade blue plates, 6" across, $17.95

GLASS OF MANY COLORS

These may be purchased from the House & Garden Shopping Service, 19 West 44th St., N. Y. C.

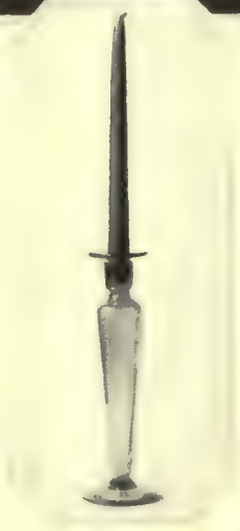


These glass candlesticks come in amber, amethyst or royal blue

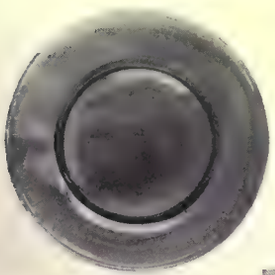


(Right) Flower vase in amber, amethyst or green glass. 5" high. $2.25

(Below) The flower bowl in amethyst or amber, 6" high, comes at $2

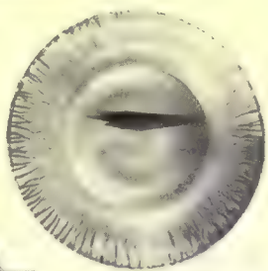


These glass candlesticks measure 11½" high and are priced at $2.95 each



A glass fruit plate in amber with green blue edge is 8½" in diameter. $36 a dozen





Iridescent salad plates of green glass, measuring 9" across, are $12 a dozen

October THE GARDENER'S CALENDAR Tenth Month



Transplanting and dividing of iris should begin at once after blooming



To get good results iris should be in the ground before the November frosts



Very few perennials are as effective as iris when used singly in the border

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1. This is an excellent time to put into execution any changes in your garden, such as sod borders, dwarf hedges, trellises for fruit plants, changes in watering systems, etc. A good map of the grounds will help.	2. All shallow rooting plants should be afforded the protection of a winter mulch of manure. This applies to strawberries, raspberries, blackberries, etc. With strawberries, manure should not touch the crown.	3. Why not have some fruit trees around your garden, preferably on the north side? Or perhaps you have room for a small orchard. This is the proper time to set the trees out, except the plums, cherries and other pit fruits.	4. The plantings of new trees may be attended to at this time. With the dry summers which have prevailed for the past few years, fall plantings have given better results than where work of this sort was done in spring.	5. Start mulching rhododendrons with leaves or manure. This is not only for the purpose of protecting the roots, but it will also furnish the plants with considerable nourishment. In the spring the leaves may be dug under.	6. Don't neglect to get hyacinths and other early flowering types of bulbous plants boxed up or planted in pots preparatory to forcing them in the greenhouse. They should be buried out-of-doors to facilitate rooting.	7. Cauliflower just starting to head up should be lifted very carefully and placed in frames where it will mature properly. The plants may also be planted in tubs and moved to a barn, garage or other frost-proof place.
8. Celery must be kept hilled. Hold the stalks together tightly with the hand to prevent dirt from getting down into the heart. Keep hilling as they grow, since it is contact with the earth that gives celery flavor.	9. Dig up and store all tender bulbous plants such as gladioli, dahlias, etc. These must be stored in sand or saw dust in boxes and kept in a cool cellar. Dryness of packing material and surrounding air is essential.	10. Don't neglect successional sowing of the vegetable crops planted in the greenhouse. Lettuce, cauliflower, spinach, radishes and beans require seeding about every two or three weeks in order to insure a supply.	11. A few roots of parsley, planted in pots and placed on the kitchen window - sill, will keep any ordinary family supplied with an abundance of this valuable green for garnishing and other kitchen uses all winter.	12. What about some bulbs for house forcing to bloom about Christmas time? Paper whites, Pottbaker tulips, narcissus and various other early forcing bulbs may be grown successfully in the house.	13. Carrots, beets and other root crops should be gathered and after the tops are removed they can be stored in trenches out-of-doors or in a cool cellar. If stored out-doors they should be protected from the frost.	14. If you have heated frames of any kind, why not use them for the forcing of quick maturing vegetables such as radishes, spinach, beans, etc. They may be sown now, to yield crops during the winter months.
15. This is an excellent time to destroy any aphids which may be on the white pines and other evergreens. A thorough spraying with a strong tobacco and soap mixture will free the trees from this pest.	16. Stop feeding the chrysanthemums just as soon as the buds show color. It is a good practice to shade the greenhouse slightly. This will give considerably longer petals and larger flowers.	17. Any changes in the flower borders should be made now as the different types of flowers may be easily determined at this time, even by the beginner. Old plants that are not yielding should be divided.	18. Don't neglect to mulch with manure or any loose material, all evergreens that have been transplanted during the current year. The first winter is the critical period with these trees, and they need care.	19. Don't forget to plant a few of the more hardy types of narcissus in some secluded corner where they may go on naturalizing and spreading by themselves. In a few years enormous masses are possible from small plantings.	20. When husking corn any exceptionally fine ears should be set aside and saved for seed next year. The ears should be hung up in some dry place where the mice will not be able to reach them. Suspending by wire is good.	21. After the foliage falls all fruit trees and other deciduous trees subject to the attacks of scale should be sprayed with any of the soluble oil mixtures. Lilacs are especially susceptible to attacks of the scale pests.
22. Hydrangeas, bay trees and other decorative plants in tubs and boxes should be stored away for the winter. A good cellar which is not too warm and is fairly light makes a good storage place for this class of material.	23. Potatoes and other root crops stored in the cellar should be looked over occasionally to prevent damage by decay. Remove all decayed or soft, spongy tubers, because they are sure to infect other sound ones.	24. Start now to collect all the old leaves, bringing them to one point. Do not ever burn them, because when rotted, they are one of the best of all fertilizing materials. Store them in some obscure, sheltered corner.	25. Shut off and drain all irrigating systems and other exposed plumbing pipes, and empty concrete pools, etc. All faucets should be left open to assure proper drainage of the piping. If they freeze they will burst.	26. In case of a severe frost being threatened, it is wise to cover the flowers of outdoor chrysanthemums with paper or other material at night. This will prevent their being damaged and add to their life.	27. Don't fail to make arrangements to pick the fruit and store it properly. The best method is to wrap each fruit separately in tissue paper storing them in boxes in a dark cool place. Be careful that they are not bruised.	28. Arrangements should be made to protect the roses, the best method being to do them up in straw overcoats. In addition to these, earth should be banked around the plants so as to throw the water away from them.
29. Flower beds composed of tender plants can be made to last considerably longer by a slight covering to protect them from frost. An old sheet or blanket of any kind with a few supports, may be used for this purpose.	30. The first few days in the house are the critical period for indoor plants. Use great care in watering and keep the foliage sprayed or moistened. If the plant dries up too quickly, plunge the entire pot in a pail of water.	31. Hay thrown over tender garden crops such as eggplant, peppers, lettuce, will protect them from damage by light frosts. It must be removed during the day and applied only at night. Do not use enough to break them.				

This calendar of the gardener's labors is designed for the Middle States, but it should fit the whole country if, for every one hundred miles north or south, garden operations be retarded or advanced from five to seven days

Birds and butterflies and trees,
And the long hush of the breeze
Shimmering over the silken grass,
What wouldst thou have more than these? . . .
Robert Nichols.

As a general rule, deep-rooting plants are best moved or divided in the autumn, because then their roots have time to recover and strike down as soon as growth begins in the spring. Such plants cannot usually be moved without much damage to their roots, and before their roots have recovered they are apt to suffer much from drought. If they are moved in the spring and if a drought follows upon their moving, they will not recover before the summer heats, and then they will live but a miserable life until next year. Yet one finds that many gardeners are just as ready to move Oriental poppies in April as pansies; and if the poppies remain miserable stunted, and half withered tufts all the summer, the gardener regards it as an "act of God," not as a result of his own stupidity.

A. CLUTTON-BROCK.



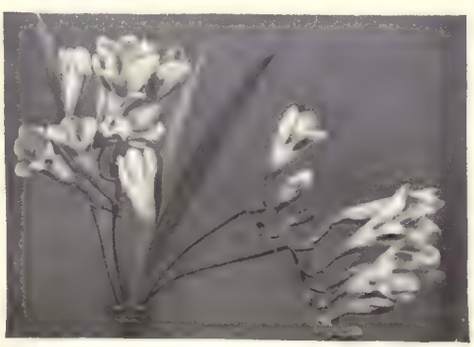
Dutchmen's breeches take kindly to careful collecting at this particular season



Hepatica is one of the easiest of the wild flowers to move if done in the fall



Peony plants should be divided now. Be sure to retain at least three "eyes"



The freesia should be one of the most popular of winter flowering bulbs for indoors. Pot in rich sandy soil until January



The misty blooms of statice, or sea lavender, may be dried and used indoors for winter bouquets. It will last for months



Blood root may be collected now and transplanted into the border. It is effective when naturalized in the shade of trees





Whitman's

Chocolates

Guests in "Quality Street"

Guests in "Quality Street" greet Whitman's quality group of distinguished candy packages as welcome friends.

In any social gathering they give an added sense of sociability. There's magic in eating together. There's conversation stimulated whenever the hostess produces the Sampler, Salmagundi, Pleasure Island, or any others of the favorites in "The Quality Group."

STEPHEN F. WHITMAN & SON., Inc., Philadelphia, U. S. A.

PAGES *from a* DECORATOR'S DIARY

ROBERT HENRI, the painter, says that once when he was lecturing, someone in his audience made a statement that art was only for the rich, and he told the story of a janitor he had once had who one day asked him to look at a picture he had done of his best girl. The moment he saw the picture he realized the janitor was an artist, and arranged for him to go to a free night class, which he was instructing at the time. Later, the janitor became a butler to a very rich man, where he had enough leisure to paint. The rich man paid a dealer to make a collection of old masters for him. "Now, who," asked Mr. Henri, "owned those pictures,—the butler or the millionaire? The butler owned them inasmuch as he could appreciate them, just as I own a fine lot of paintings at the Metropolitan, because I have the ability to receive them. I also own a magnificent collection of Goyas and Velasquezes in Madrid. I own all the beautiful things in the world that I can appreciate and I shall always own them."



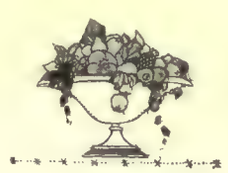
Henri says that he considers the most important thing in the world is to have toys and play with them, and to keep collecting more toys if you can really play with them.

Which is sound wisdom. Beauty is not alone a thing to admire—to sit and be enraptured by; it is a thing to frolic with. And one frolics to her capacity for understanding beauty.

Too many of us consider beauty in the home a subject for veneration by the family and for exhibition to one's friends. Beauty would be bedfellow and mate at table. Many of the old mystics made playthings of divine subjects. They possessed them—sun and moon and stars and Sister Wind and Brother Rain. Their relationship to them was that of a child to its toys. So should be our attitude toward all beauty.

ANOTHER knowledgeable butler I once encountered had a real flair for old silver. I was lunching one day at Sunninghill Park, the lovely old house of the Benjamin Guinnesses at Ascot, when I spoke of the beauty of the old rat tail spoons. Mr. Guinness said, "If you are interested in old silver, come into the pantry, and look at some extraordinary bits." We went in, and the butler brought out the flannel bags, each containing some rare English or Irish piece. Mr. Guinness constantly deferred to the butler's knowledge as to the hall marks and dates, and histories. You could see the tremendous respect and affection existing between master and man, because of their mutual reverence for beautiful things, things of romance and dignified age.

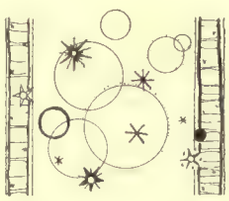
Oh, would that my tongue could utter the thoughts that arise in me when I meet the man who feels himself superior to taste, the red-blooded American who takes his beauty, like his meat, raw! The only kind of silver that interests him is the trophy variety—a lumpy silver cup, or a silver box, or something that advertises his prowess—and advertises it in very bad lettering, usually. It is refreshing to meet a man who admits the charm of objects, who frequents auctions and antique shops, who collects his own prints and books and pictures instead of paying someone to do it for him. We have many such men in America, but they are in the minority. The majority are satisfied with displaying their animals' heads and horns and stuffed birds and fish. Such things proclaim them conquerors. They still feel the need of the coon-skin nailed on the cabin door.



WHEN does one's house become one's home? George Moore reveals his feeling charmingly in his "Salve," when he describes the trials of moving from London to Dublin: "All the usual inconvenience was endured, and it was not until a fortnight later that my Aubusson carpet was unrolled in the drawing-room one afternoon about two o'clock, Æ's leisure hour after dinner."

I have been wondering what my household gods really are. I love so many of my belongings, I am torn with doubt. I too have an Aubusson rug that must be unrolled before I shall be *chez moi,* but there are other equally beloved things that must live for awhile in unfinished rooms. I think the real thrill of being at last at home will come to me when all my books are unpacked and arranged. I have moved many times, but always I remember the arranging of the books came first—before curtains or pictures or flowers in the vases. I have a system that makes it impossible for any servant to arrange books for me. I don't arrange them by subject at all, but by their "backs," whether they be tall or short, or bright or dull. I like my books to be a brilliant mosaic, very tall ones beside tiny ones, and then middle-sized ones, and I mix the bright red ones and gilt ones and white ones in after the others are placed, as one sticks a few last flowers into a huge bouquet where they will look best. When their bright pattern satisfies me, then Home is achieved.

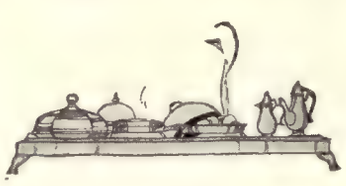
ONE of the most interesting houses in New York is that of Robert W. Chandler, the mural painter, in East Nineteenth Street. It is really two houses in one, with interlocking floors, and mysterious passages and two staircases, and two front doors. It is rather overwhelming in its wealth of decoration—a veritable musée of decoration, for each room is a different exposition of his marvelous imagination. The newest room is a bedroom, done from an ancient Bokhara robe that some one brought him from Persia. The walls are painted in vertical stripes, violet and yellow and red, about six inches wide. The ceiling has a *fond* of pale yellow, and great flower-like circles of violet and red and yellow cover it. These stripes and circles are exact enlargements of the design of the old robe, and the texture of the woven silk is indicated in the painting. There is no furniture in the room except the great bed, which is built on a dais, dais and bed being painted light green and covered with stars and suns and moons, marvelous constellations in many blues. There is a red silk bedspread, and three of Mr. Chandler's extraordinary screens in the corners of the room—nothing more. He says there was never a pleasanter room to wake up in, that he is always cheerful and eager for work after a few moments of this oriental color.



Now, I sha'n't be happy until he paints a room from the old Spanish shawl that hangs in his living room—an ivory colored shawl covered with miraculous flowers of a thousand pinks and reds, and an occasional smaller flower of black-purple.

I sha'n't be happy until people learn that the secrets of color schemes are about them on all sides. Here's a bowl of terra cotta, mauve and white zinnias, a suggestion for a country house living room; yonder's a piece of Famille Verte, rich with yellows and grass greens and aubergine purple.

SOMEHOW that shawl of Bob Chandler's reminds me of a great glass bowl of fruit I always enjoy at Armenonville, that charming restaurant in the Bois de Boulogne. *Fruits rafraichais,* it is called, and it is an artist's massing of ambrosial color and fragrance and sweetness. Black plums and saffron nectarines, purple and pale green grapes, red and pink peaches, pears and pineapples, red cherries, slices of oranges and bananas, purple figs, and finally hundreds of little green almonds, a delicious ambrosial collection, like a bouquet where every melting morsel tempts one by its color and fragrance. Every bit of fruit seems as fresh as if it had been arranged five minutes before in the great clear glass bowl.



OCCASIONALLY we meet a gallant old lady whose taste runs with our own, but keeps the flavor of her own favorite period. One of the nicest rooms I know is of the white candle and crystal variety. It belongs to an old lady down in Georgia who has kept her parlor and her hair white, but whose taste is as fresh and whose humor is as sunny as her old-fashioned room. Everything seems to lead up to or away from the old marble mantelpiece. (Why is a Victorian mantel a "mantelpiece"? I don't know.) This is a lovely, exaggerated rococo one with plumes and garlands of roses, just the sort we see ripped out of old New York houses every day. On the mantelshelf are crystal candelabra with wax candles. A gay gilt mirror hangs above, reflecting just the right white flowers in a pale green vase beneath. When these flowers are lilies you feel it isn't fair for one room to be so sweet. The curtains are of white ruffled net, not lace, and they are hung from gilt cornice boards. A white fur hearth rug lies on the faded Victorian carpet. There are bright fire irons and a fender of brass, and many more candles and gilt mirror frames against the white washed walls. A set of rosewood, a sofa on one side, and two chairs on the other, invites you to the fire, and an old square piano seems more beautiful than we remembered square pianos could be.

BREAKFAST in an English country house is a casual but traditional custom. Among the September notes in my diary I find several pages of my delight over my first breakfast in an old Queen Anne house in Lincolnshire,—an English breakfast never to be forgotten. Many equally marvelous breakfasts followed (before-dawn hunt breakfasts, and mid-day after-hunt ones,) but none so enchanting as the first prolonged one.

It really began at eight, when I was awakened from a deep sleep by a rosy-cheeked little maid with silver-gilt hair like a Xmas tree ornament, who placed a tray of tea beside my bed. Then she drew back the great red damask curtains, and oh! The fragrant English country air blowing in, the sound of the ancient bells brought here long ago from Peterboro Cathedral, the far cry of hounds calling!—What a heavenly place, a sort of dreams-come-true, and surely the most perfect September morning among all noble mornings. I wish I could remember it all, always—the hum of bees and the song of birds and always the hounds calling, and the feeling of heat and fragrance. My room was a great chamber over the dining room, pale yellow walls, and red silk hangings, and a great gilt bed. Dozens of mezzo-tints on the walls, and a great chest of drawers furnished as a wash-stand, although a perfectly good bathroom adjoined the bedroom. In the window bay was the usual dressing table, a long Queen Anne table such as we would use for a desk, with a small standing mirror, and tall silver candlesticks. From the window I could see my host strolling in the gardens, a tall picturesque figure in a red Indian sprigged silk dressing gown, looking more like an Indian Prince than an Englishman. The favorite dogs were close at his heels.

An hour to dress, for at nine sharp the great gong summons to breakfast. The tray is only a cup of tea to awaken you, for breakfast is a very serious affair. I dressed quickly, because I wanted to see the house and the gardens before the others were down. I had a half-hour for exploration, but it took me days!

I wanted to re-enter the place, so I went out the front door to the entrance path and reviewed my vague impressions of the night before. There were two great gates with a hedge connecting them, a tall hedge of evergreens, holly, and box, and strange plants that made vertical yellow and green stripes, with clipped obelisks of deeper green punctuating it. After the second gate, a hedge of box and yew, a changing,

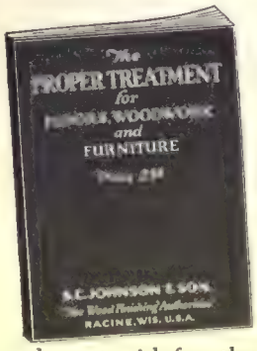
(*Continued on page* 114)



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Gulliws

The hall usually presents a good opportunity for careful carpeting or rugging. Here a Chinese rug is effectively placed over black and grayish white marble. John Russell Pope, architect

Making the Floor Count

(*Continued from page 71*)

color and strong design are to be found in the newest wall papers, upholstery fabrics and rugs. We have been enslaved too long to plain, neutral toned walls, floors and hangings –surroundings lacking in interest and character of any kind. It was rather an anaemic form of decoration, a lazy attitude of mind, that found it easier to furnish rooms with plain fabrics than struggle with the shock of some strong, compelling color and sturdy, interesting pattern.

The rage for color in Paris and Vienna has resulted in some delightful fabrics unique in design as well as riotous in hue; the revival of the William Morris wall papers with their masculine patterns and fine colors and the growing demand for equally interesting rugs all point to a revival of decoration from the sturdy age before pastel shades were born, an age when men painted their deeds boldly in glowing color on walls, fabrics and rugs.

Let us first take up the question of Orientals. There was a time when this type of floor covering was the last word in rugging. "It's an Oriental" seemed to signify something very near heaven, and many a bride and groom of by-gone days found the nucleus of a new home in a "real Oriental."

Times have changed and there is not quite the same respect for Oriental rugs, as it is difficult to adapt them to much of the modern decoration. Their definite patterns and vivid colors preclude the use of figured fabrics to a certain extent and call for walls, furniture and hangings more or less subdued in tone and lacking in definite design, and we are not quite willing to key all the decoration in a room to the rug. But as the majority of rugs of this kind go through a process of washing to subdue their bright tones before being subjected to Western eyes and as there is such an infinite variety of good patterns and colorings to choose from, it is possible to build an interesting and dignified room around the soft tones and fine design of a good Oriental.

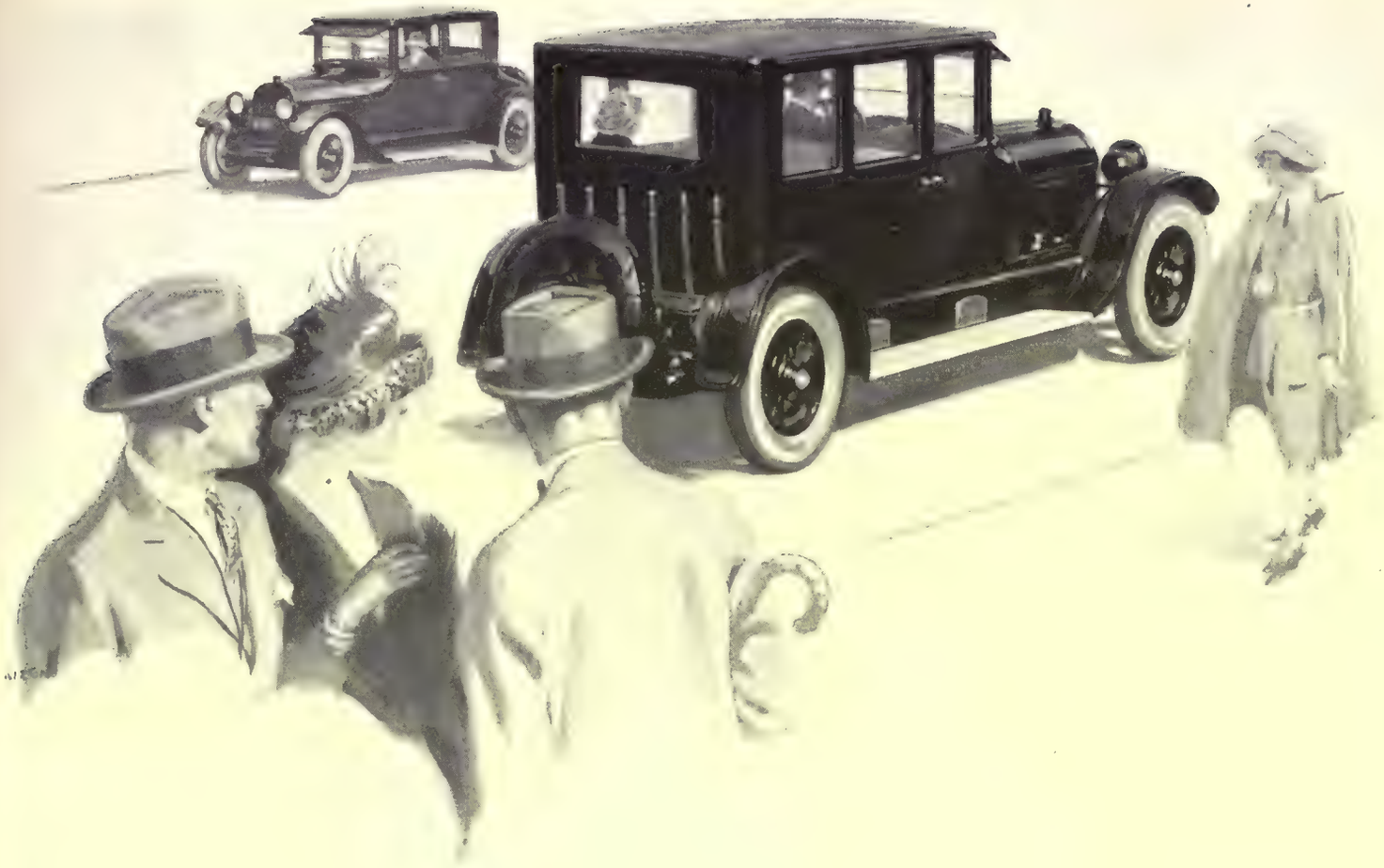
For a living room on rather formal

(*Continued on page 92*)



Hewitt

A fine Oriental rug gives character to a room, provided the design and coloring are not too pronounced and the tones of the rest of the furnishing more or less in key



Every woman desires possessions which will receive the approval of her associates.

This is particularly true in the case of her motor car. Gratifying, therefore, is the enthusiastic sanction accorded by her friends to her Cadillac.

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Suitable for a living room is this Wilton rug in soft shades of rose, tan and black on a deep blue or tan ground. W. & J. Sloane



Because they blend with other furnishings, Chinese rugs are popular. This is in rose, tan and black on blue. W. & J. Sloane

Making the Floor Count

(*Continued from page* 90)

lines this type of rug brings a certain dignity and interest possessed by no other floor covering. For dining rooms it is both decorative and practical and I would especially recommend an Oriental rug for large halls where there is much floor space to cover and usually not a great amount of interest in the other furnishings. Halls, too, are apt to be rather dark, and here the rich colors in the rug will do much to brighten and make inviting an interior too often drab in tone.

Chinese rugs have become deservedly popular of late, perhaps because they blend so well with many forms of decoration. With their soft colors, and intriguing designs, they make charming backgrounds for 18th Century English furniture and combine well with gay flowered chintzes.

The most difficult room to choose a rug for is the dining room, for nowhere else does a carpet get quite as hard and varied wear. The continual going to and fro, the inevitable spilling that occurs in the very best of families, the constant cleaning and everyday usage, demand a rug sturdy of build and sufficiently covered in design to withstand not only wear but spots. Here an Oriental or a good domestic rug with an all-over design is better than a plain floor covering which shows every stain and footprint and soon becomes shabby in appearance. There is such a variety of good designs among the Wiltons and Axminsters, such a wealth of color one should have no trouble in finding just the rug to bring out and complement the other furnishings in the room.

A quite charming dining room might be made, using a rug with a small all-over design in tan and blue on a ground of deeper blue with hangings of chintz, walls paneled in deep cream, and 18th Century English furniture, the chair seats covered in red and cream striped moiré. This type of floor covering would successfully withstand the wear demanded of it.

In the same manner a small breakfast room with plain painted walls can be made interesting and charming by the use of a delicately figured rug. In small interiors it is wise to keep the pattern in rugs and fabrics more or less in key with the size of the room, but there is no reason why an interior should refrain from all hope of interest just because it is not large. It would be interesting to experiment with a small room, using a landscape paper of soft grays and greens. This would serve to push out the walls, giving a sense of space. The woodwork should be painted one of the greens in the paper, the hangings would be interesting in peach color bound in green, and here one might use a rug in gunmetal gray with a slight all-over pattern.

The same principles should be followed in the living room, where the rug should equal in importance the rest of the furnishings. A good Oriental, of course, will be the dominating note. If a striking design is to be found in either hangings or upholstery, a chenille or Wilton rug in a plain tone will make a better background and be more generally effective than a figured floor covering which would only serve to distract the eye and clash with the patterns in the other furnishings.

Chenille rugs come in a large variety of colors, either plain or two-tone and can be woven any width up to 30′. The soft, long pile renders them unusually luxurious in appearance and the ideal floor covering in rooms where one wishes to have figured walls or patterned hangings. In this case the floor simply must be kept low in key,—a background only.

Black rugs are very smart just now, especially if one uses plenty of color elsewhere. A room can be made amusing and gay with walls and woodwork done in blue-green, chintz hangings in terracotta, orange and blue over gold glass curtains and a black rug.

Carpeting by the yard with a thick pile, if well sewn together, makes a very good rug and is less expensive than a seamless carpet woven to size.

Old-fashioned ingrain which is woven like plain cloth, with no pile, is excellent for bedroom rugs, and, used as carpeting, it makes an effective background for small rugs. Made into rugs, it is light, easy to clean and moderate in cost. Ingrain carpets look better if well padded with a layer of good quality carpet lining or several thicknesses of newspapers tacked to the floor.

Hooked and rag rugs are charming in early American interiors. Very often a good effect is obtained by using a gay hooked rug on top of a plain rug or carpet, in front of the fireplace or in some prominent place, for its interest and color value.

Very new are the rugs of French felt shown on page 78. They can be made in any size and shape, and as the felt comes in charming colors, a delightful effect can be obtained with these rugs used either on a bare floor or against a neutral toned carpet.



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THE Living Room pictured above possesses the attributes of both livableness and decorative distinction—a result seldom attained by strict interpretation of a particular style.

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Paints and Varnishes as Miracle Workers

(*Continued from page* 74)

the concrete is thoroughly dried the surface should be brushed with a stiff broom or a fine wire brush to dislodge all particles of sand, lime, or cement.

The season seriously affects paint as it does the surfaces which are to be painted. And here comes in the judgment of the painter. He must understand the effect of heat and cold, dampness and dry weather, upon building materials and paints. To get the best results on either the outside or the inside of the house, an experienced painter is necessary, the best materials and friendly weather conditions. It is hopeless to attempt to paint in foggy or freezing weather, or until indoor plaster has set. Sixty-five degrees Fahrenheit is the minimum temperature at which painting should be done indoors.

It is also very important to consider the quality of the priming coat. Any old paint is not good enough to start with. Mineral and non-drying oils should not be used in the priming coat, nor is a pigment like ochre or metallic paints good primers. Sufficient raw linseed oil should be added to the initial coat of paint to satisfy the building surface and to prevent subsequent absorbing from the second and third coat which might result in spotting or fading.

New Work and Old

There is some difference in the matter of handling new work and old work. It is well to study this thoroughly and to accept established rules that are bound to bring good results.

For New Work: the method is as follows;—First or priming coat, for close-grained, non-absorbent woods, thin with equal parts linseed oil and turpentine. For soft, open-grained woods, like white pine and poplar, thin with three parts oil and one part turpentine. Hard or yellow pine, cypress, Norway pine and other resinous woods, also all green lumber, should be well seasoned before painting. For such lumber, thin with one part oil and three parts turpentine. Brush this coat in thoroughly to insure good penetration. Second coat: Thin with two parts raw linseed oil and one part turpentine. Brush out well. Third or final coat: Apply the paint as found in the package, except where conditions warrant the use of a little turpentine or linseed oil.

For Old Work:—First coat: thin with two parts raw linseed oil and one part turpentine. For surfaces which are very old and spongy, more oil is required, and for surfaces that are unusually hard and non-absorbent, more turpentine should be used. Second coat: apply the paint as found in the package, except where conditions warrant the use of a little turpentine or linseed oil.

Calculating Paint

It is difficult to estimate the exact quantity of paint required to cover a given surface. A good paint will approximately cover three hundred and fifty square feet to the gallon, two coats. The best way to estimate the quantity needed is to measure the distance around the building, multiply by the average height, add about one-fifth for trimming and cornices and divide by three hundred and fifty. The result will approximately be the number of gallons required.

The selection of color in planning to paint a house is likely in the last analysis to be a matter of personal preference. Yet even though you may like blue better than any other color, or yellow, or red, it is very wise indeed to study the background and surroundings of your house as well as the houses of your neighbors, also the type of your house, the amount of foliage about it, the colors you intend to use in your garden, and to a lesser degree the scheme of decoration you intend to carry out in the interior. You must ornament a dignified type of architecture with dignified colors. The Colonial style of building, for instance, will best lend itself to white, gray and Colonial yellow. In half-timber construction the tone of concrete must be subservient to the wood, not necessarily in harmony, but less dominant.

And you must remember, too, that painting a house is not entirely a decorative matter; you are painting to protect your house, to save your building material, as well as add beauty to it. If painting is an investment, then it stands to reason that the only good investment is the best paint.

Interior Painting

For interior painting, especially where water colors are used, the method of procedure of each different manufacturer must be carefully studied. Walls must be properly prepared according to schedule and the suggestions for putting on fresco colors must be followed without the slightest deviation if interesting results are to be achieved. Practically all makers of fresco colors will send pamphlets on request and these pamphlets invariably show a large range of color samples. Just the right method for ordering these paints is also given so that the work of planning house decoration along these lines is reduced to a minimum. The expense of decorating in this fashion is light and the effect most satisfactory if instructions are carefully followed.

There are four steps in the process of securing brilliantly finished woodwork,—preparing the wood, filling it, staining it, and varnishing it. Whether the floor is new or old, it must be perfectly clean, free from oil, grease, wax or moisture.

Filler

Open-grained woods such as oak, ash, mahogany and walnut, should be filled with a good paste filler. This comes in paste form and should be thinned to a creamy consistency with pure turpentine applied with a bristle brush. A little should be put on at a time, allowed to set and rubbed clean with burlap, rag or excelsior across the grain of the wood. Close-grained woods such as cherry, birch, white wood or maple, need no filler.

Stains

It is an easy, simple matter to mix your own stain. Take a gallon of stain, three quarts of turpentine, one pint of raw oil, one pint of coach-Japan as a dryer. Take one pound of color ground in oil, if you wish a strong shade—a little more, mix thoroughly with coach-Japan, put it in the raw oil and turpentine and stir until completely mixed.

Colors ground in oil can be found in any paint store in pound cans. Always try out a stain on a board before applying it to the floor. Keep the stain thoroughly stirred and apply. After it has been on half an hour, rub the floor in the direction of the grain with a rag. This will bring out the grain to advantage.

After it has dried over night it is ready for a coat of varnish.

Varnish

To get the best effect from varnish, fill the brush well and allow it to flow over the surface freely. Let it dry twenty-four hours when it will be ready for the second coat. Let this flow on as freely as the first. If properly ap-

(*Continued on page* 98)



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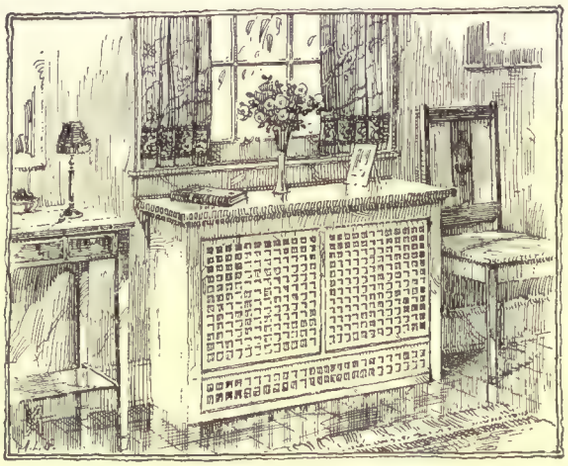
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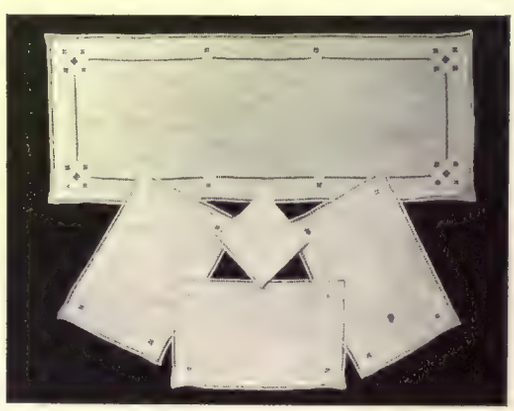
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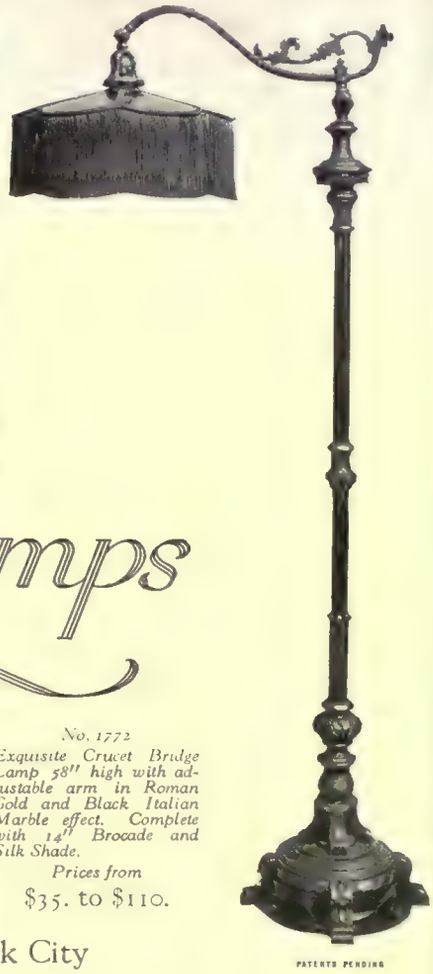
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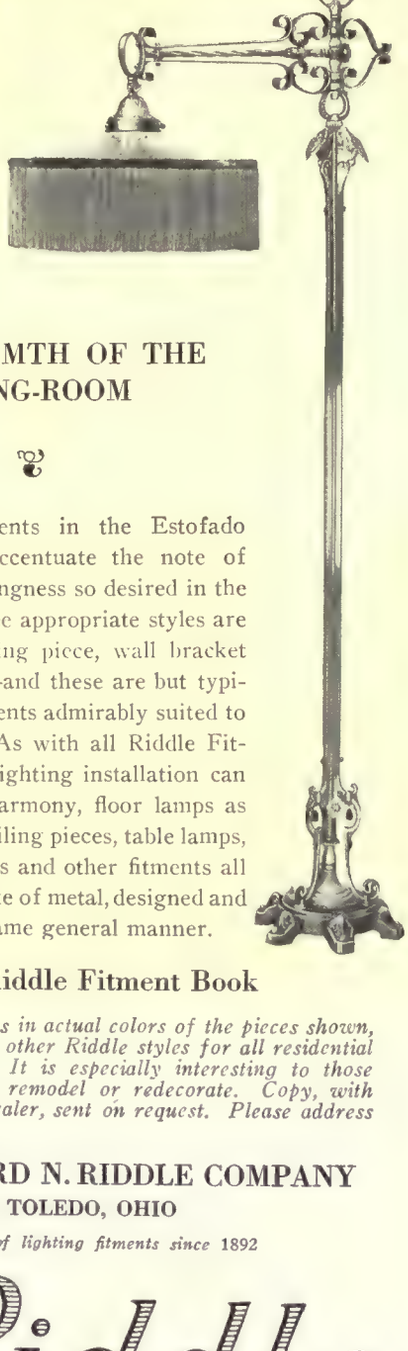
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contains illustrations in actual colors of the pieces shown, as well as of many other Riddle styles for all residential lighting purposes. It is especially interesting to those intending to build, remodel or redecorate. Copy, with name of nearest dealer, sent on request. Please address Department 212.

THE EDWARD N. RIDDLE COMPANY
TOLEDO, OHIO

Makers of lighting fitments since 1892

Riddle

DECORATIVE LIGHTING FITMENTS

Paints and Varnishes as Miracle Workers

(*Continued from page* 94)

plied, this will give a full, rich lustre. If after twenty-four hours the lustre is not there the indications are that too thin a coat of varnish has been applied. In this case a third coat will be necessary.

When a dull finish is required, it may be gained in the following manner. Let the varnish dry from 48 to 72 hours, then rub the surface with pumice stone, water and rubbing felt. Dampen the felt with water, dip it in the pumice stone and rub the surface with the grain. Possibly an easier method of getting this flat surface is to rub the varnish 72 hours after it has been applied with No. 1 steel wool. Rub very lightly, as steel wool will cut through the varnish under too much pressure. Then go over the floor with a cloth moistened with a mixture of half raw linseed oil and turpentine.

Outside of the actual manufacture and application of paint, its usefulness, its beauty and its significance, there are so many paint developments along an immense variety of practical paths that it is difficult to characterize them in any one paragraph. There are paints especially for automobiles and carriages, an unusual kind is made for the deck and porch, impervious to sun, wind, weather and salt water, paints especially for floors, others for interior woodwork; there are paints with a velvet finish, with a coarse, almost concrete finish, with a highly polished surface. And then, of course, there are paints for furniture. Paints which the experienced craftsmen only can handle, and others prepared for the amateur. There are paints for metal, differing from that used on concrete, wood or stone. There are tinted gloss paints and a variety of whites and blacks, too numerous to mention.

In planning your house, you should think out this question of paint as carefully and as philosophically as you do heating, plumbing and lighting. If you decide at the start what colors you are going to use inside and out, what finish you prefer, you will find the decoration of your house delightfully harmonious. Unquestionably certain types of furniture demand their appropriate woods, paints or stains. It is a question to be studied very carefully and also to think of in relation to your furniture and rugs. You will, of course, decide on the kind of wood you are going to use in the interior of your house before selecting a paint, because all paints do not suit the texture of all woods, nor do all colors in decoration suit all periods of furniture.

So we see that there is very much to be thought of before we decide upon the paint for our house, before we rub the Arabian Nights lamp that will summon the genii to work miracles of genuine beauty on the inside and outside of our home.

A REVIEW OF PAINTS AND VARNISH CATALOGS

"Paints and Varnishes," published by Wadsworth, Howland & Co., Inc., Boston, Mass. This illustrated book of 140 pages covers the ground of practically every variety of paint and varnish as well as the implements used to get the very best results from the paints and varnishes. Every kind of brush is shown, fresco stencils, graining rolls, paint burners, tool kits, folding tables, paint knives on through every need of the professional and amateur painter.

"Prepared Paint," "Flat Wall Paint," published by E. I. du Pont de Nemours & Co., Wilmington, Del., are two extremely satisfactory little pamphlets, both giving illustrations in color, as well as important advice about the preparing and use of colors for all kinds of woodwork, new and old. Instructions are given on how to prepare wood in the first place, and how to apply the paint to get the best results. There is also a special paragraph about the treatment of old surfaces.

"The Farmer's Paint Guide," "A House To Be Proud Of," "The Secret of Rich Rooms," "Making the House a Home," are a part of a series of most practical little books on painting and varnishing published by Devoe & Reynolds Co., Inc., New York. These books are all richly illustrated with color schemes for the exterior as well as interior of country and city homes, the products presented are time-tested and proven, backed by one of the oldest paint concerns in the United States, founded in 1754.

"Ce-Co Paint," published by the Cheesman, Elliot Co., Inc., Brooklyn, N. Y. This is a fascinating little pamphlet because of the way color charts have been worked out showing a delightful variety of yellows, greens, grays and red browns. These paints may be had ready mixed or to mix by hand; are prepared to beautify as well as protect, and are adapted to both wooden and metallic surfaces. In order to produce the best results and the longest service, these paints are especially prepared for various climates. There is a formula for seashore paint and for inland paint.

"For Interior Decoration," "Decorative Refinement," "Restoring Lost Beauty to the Home" are a part of a series of pamphlets published by the Standard Varnish Works of New York. These pamphlets are particularly valuable to the housewife who is freshening up her home. They are suited to all kinds of woodwork as well as metal cement and plaster. There is a delightful variety of color shown in some of the products sent out by this company especially their flat wall paint.

"Brown's Flat Wall Finish," "Sa-Ti-Na," "Pure Linseed Oil House Paints" are only a small number of the very practical catalogues published by Chas. H. Brown Paint Co., Brooklyn, N. Y. Their color samples are of the very best. Of the brilliant finished paints thirty-two varieties are shown and of the Sa-Ti-Na flat effect, twenty-four. None but the purest ingredients are used in preparing these paints, which are ground in pure linseed oil, assuring the maximum amount of durability.

"Nature's Harmony," "Degrah" are two practical little pamphlets published by the Keystone Varnish Company, New York. The preparation presented in the former little booklet shows an oil paint without gloss for use on plaster walls, metal ceilings, woodwork, over wall paper, canvas, galvanized iron and as under coat for enamels. This paint is easy to apply and has no glossy spots. It also has the great advantage of being washable. "Degrah" is a quick drying varnish made in six really beautiful colors.

"Prepared Paint" is a leaflet sent out by Breinig Brothers, Hoboken, N. J. which shows a variety of most interesting color samples in paints and varnish stains. Their varnish stains are especially prepared to develop and preserve the hidden beauty in wood. The rich tones of the shades with their perfect cleanness causes them to harmonize with the variety of walls and furnishings. Their paints are scientifically made so

(*Continued on page* 100)

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EVERY family may realize actual saving and enjoy really artistic furniture by selecting only hand made pieces which will retain their charm and sturdiness for more than a generation. Such furniture is made by French and at prices no higher than the commonplace. If your dealer does not handle French Furniture, write us and we will see that you are served satisfactorily.

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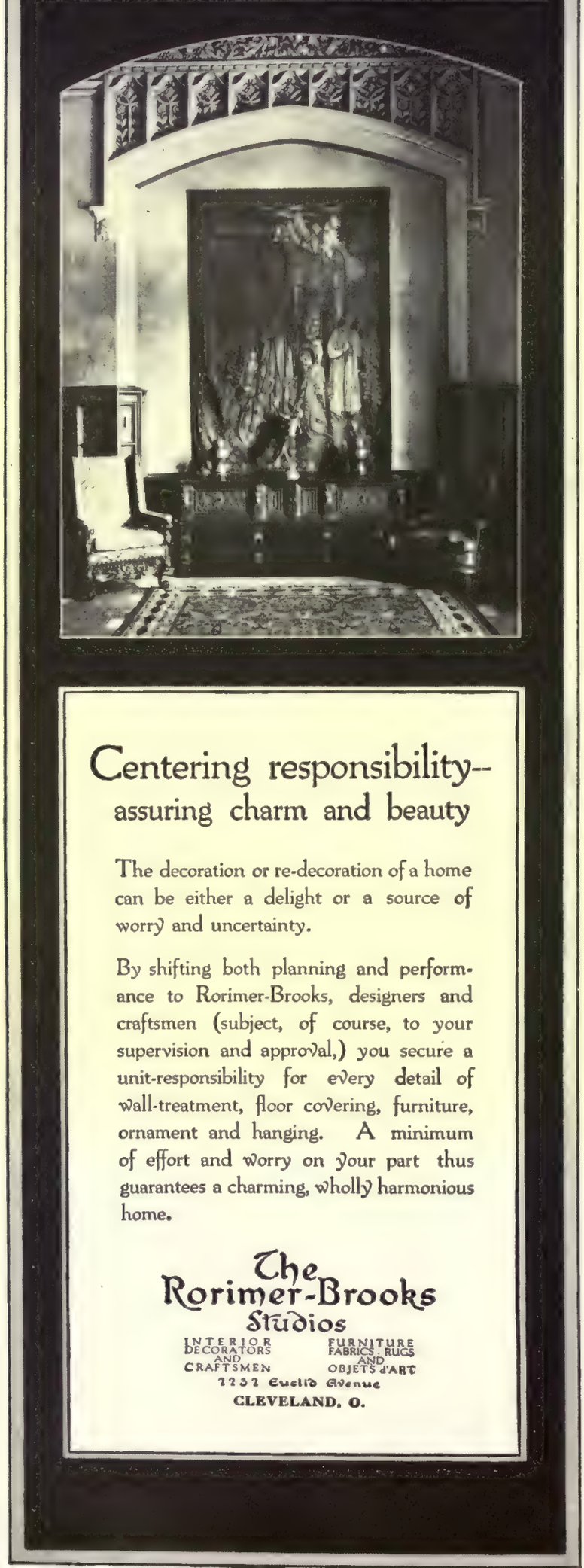


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CLEVELAND, O.

A Review of Paints and Varnish Catalogs

(*Continued from page* 98)

that they produce a durable film.

"Color Harmony," a study in house painting, exterior and interior, is published by the National Lead Company, New York. Thirty-two samples of interesting colors are given, fifty per cent. with gloss finish for exteriors and fifty per cent. with flat finish for interiors. An excellent little article is printed with the samples, giving some important information about the use of paints, color schemes and dwelling upon the fact that in choosing color for a house, its style, size, location and surroundings should be carefully considered.

"Home Color Harmonies," "Floor Varnishing," "H-S Your Protection," "The Happy Ending," "The House Inside and Outside" is a series of rather elaborately prepared pamphlets published by the Lowe Brothers, Dayton, Ohio. No matter what is to be painted, from a house to an automobile, these pamphlets will tell you how and when to do it. There are several excellent little essays on Spring or Fall Painting, Painting a New House Inside and Out, Shingle Paint or Stain—Which? Wall Problems, Care of Brushes, Color Schemes, The Kitchen, and so on, indefinitely helpful.

"Handy Home Paint," "Jap-A-Lac," "Endurance White" figure in a series of significant little catalogues published by the Glidden Company, Cleveland, Ohio. This concern has had nearly fifty years' experience in the manufacture of varnish, enamels, stains and paint specialties for all purposes. Their slogan is that the best economy is to use the best paint. Their leaflets show interesting color samples, and there is one published for almost every painting purpose.

"Home Helps," "Tinted Gloss Paint" are two interesting booklets published by John Lucas & Co., New York. The former shows a variety of interesting color samples of prepared paint, suitable for furniture, woodwork and outdoor garden furniture. Anyone can apply the paint if directions are carefully followed. The "Tinted Gloss Paint" may be used to improve almost every furnishing one can think of, from front doors to the deck of a yacht. This is also well illustrated in color.

"Muralite Fresco Colors," "Muralite Tints," published by M. Ewing Fox Co., New York, are very practical little pamphlets with good color samples explaining how to redecorate walls in attractive and inexpensive fashions. These preparations will adhere to plaster, wall board, wood, paper, burlap, canvas, oil paint, varnish, brick and cement. They do not rub or chip off. They combine into interesting color schemes, a booklet of which will be sent on application.

"Water Colors for Walls," "The Sanitary Wall Covering" are both published by the Alabastine Company, Grand Rapids, Mich. The housewife possessing skill and taste in color combinations can plan from these pamphlets very interesting house decoration. Free suggestions for any work to be done in homes, schools, churches or other buildings are sent on application to the Art Department of this concern.

"Profitable Painting for Building Owners," published by Patton Company, Milwaukee, Wis., is a pamphlet presenting a wide range of practical paints for the outside of buildings, for floors, for wagons, for automobiles, for walls and woodwork. Color samples are shown, information given for the application of these paints and a talk about the points of paint which come out with good grace from a firm over fifty years old.

"Pitcairn Sole-Proof Colored Enamels," "Water Spar Varnish," prepared by the Pitcairn Varnish Co., Milwaukee, Wis., give some very interesting practical information about varnishes. Ge eral specifications are sent out, which, followed, will make it impossible for t amateur to fail in getting a good surfa from these productions. They are gua anteed against rain and dampness, th have even been boiled in water witho injury, and are particularly practical for kitchens, bathrooms, porches; in fa for all hard usage.

"How to Use Valspar on Floors," pu lished by Valentine & Co., New Yo This is one of a series of educatio booklets, each one giving detailed dir tions for the use of Valspar for so scientific purpose and the purposes a numberless. According to this pamph Valspar will not turn white in hot cold water, will not scratch white. dries dust-free in two hours and ha over night, being extremely elastic a will not chip or crack.

"Master Varnish," published by O'Brien Varnish Co., South Bend, I Master Varnish is made from specia selected gums and oils, according to t pamphlet, which make it tough, elas and durable. It has a satin-like fin and dries quickly. Children would l floors finished with this varnish becau we are told, they could romp and pl on them without ever leaving a ma to tell the tale.

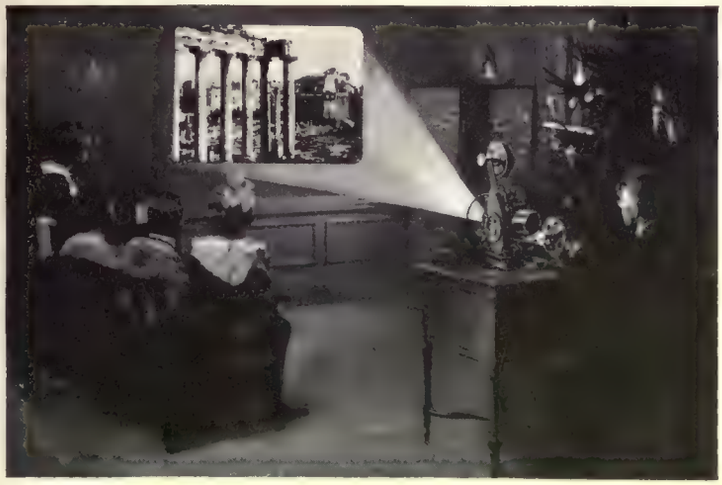
"Hydronon," published by the Barr Company, Ltd., Toronto, Canada, is brief pamphlet in honor of a paint th is permanent, has a good covering capa ity, will damp-proof a wall effective is safe and convenient. In a test Hydronon at Pratt Institute it w found to have a very high specific gra ity, which makes for density and toug ness, also it resists dampness better th many paints.

"Household Helps," "House Pain "Flat Wall Paint," "Varnishes," pu lished by the Certain-Teed Produ Corporation, St. Louis, Mo., are a f of the many practical pamphlets issu by this concern. The use of Certa Teed house paints is considered a ki of insurance on a building. These pai and varnishes are made in a variety kinds for all home purposes. They a put up in packages of convenient si are ready to use and easy to apply b cause of the high-grade ingredients us in preparing them and because of t care and knowledge exercised in th manufacture they take a high rank the paint and varnish world.

"My Home, Why Not Yours," "F tex," "Krystolac," "Impermalin," pu lished by the Pratt & Lambert, In Buffalo, New York. These are just few of a series of important bookl covering the whole field of paint, va nish, stain, enamel and the most pra tical treatment of floors. This firm w not only send out color samples but a tually furnish small wood panels sho ing the effects desired. It will also gi decorative schemes on request. T first of the pamphlets spoken of here really a beautifully illustrated essay homemaking, taking in turn every roo in the house with suggestions for most interesting treatment, and phot graphs as well as color sketches to ill strate the idea.

"Natural Woods—How to Fini Them," presented by Berry Brothe Detroit, Mich. This pamphlet is near 100 pages in length. It takes in tu every wood used for interior decorati and tells an infinite variety of wa that they may be handled to produ most interesting colors and texture The right woods are suggested for t various rooms in the house as well for woodwork and trim. There is essay on wood finish and how to tre old wood so that it will take new fini successfully. In fact there is practical

(*Continued on page* 102)



Make School Interesting to Your Children

Prominent authorities on the education of children are beginning to realize that something more than books is needed to hold the child's interest and, in order to vitalize studies, are turning to motion pictures.

To children who learn by means of motion pictures the Sahara Desert ceases to be just a blank space on a map, and becomes a thing of romance, of camel caravans, oases, sand storms and infinite distance; little dots that stand for New York, London, Paris burst into life as buzzing hives of industry. The straight, black line by which the map designates a railroad, leaps forth a beneficent monster of steel ribbons, throbbing engines and gliding coaches, carrying millions of people and billions of tons of freight.

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No. 76, 5-light Fixture,	Old Brass and Black,	$26.25	$28.75
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	Silver and Black,	9.45	10.45

The Old Brass and Black is particularly suitable for the living Room, while the Silver and Black is most effective in the Dining Room.

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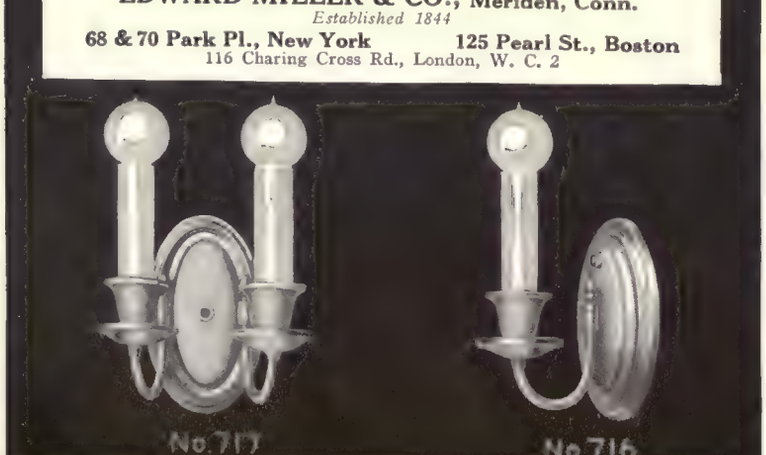
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Established 1844

68 & 70 Park Pl., New York **125 Pearl St., Boston**

116 Charing Cross Rd., London, W. C. 2



A Review of Paints and Varnish Catalogs

(*Continued from page* 100)

no phase of woodwork and its finish that is not intelligently handled in this book.

"The Inviting Home," published by the Boston Varnish Co., Boston, Mass. The purpose in presenting this booklet, which is well illustrated in color, is to demonstrate the simple manner in which a woman who is her own homemaker may transform a sombre, gloomy house into a cheerful, gay home. Suggestions are offered for the accomplishment of this based upon the wide experience of this concern. The object being not merely to beautify the home, but to bring light, health and happiness to it. The Boston Varnish Company also has a Home Service Department which gladly helps take up problems pertaining to paint and enamel.

"Exinolite Waterproof Varnish," published by the Thibaut & Walker Co. Long Island City. This pamphlet tells the story of a long oil varnish which is mar-proof and waterproof. The pamphlet promises that this varnish will not blister, crack or turn white in salt or fresh water and, that it will not be affected by changes of temperature. It is considered a good finish for hardwood or painted floors. It is equally useful for exterior or interior purposes. It is also considered practicable for the finish of radiators.

The Outdoor Room of a Town House

(*Continued from page* 69)

are also excellent shrubs for this purpose.

Some of the small, flowering evergreen shrubs may be used to advantage in the city backyard garden as a part of the perennial borders—such things as the dwarf rhododendron (boule de neige is a beautiful one with white flowers), azalea amoena, azalea japonica and lily-of-the-valley-bush (Andromeda floribunda). The conifers should be used sparingly, and of these only the positively dwarf varieties, for nothing can be more ungainly than overgrown evergreens and nothing more pathetic than ones that must be sheared and clipped violently and often to keep them in their place.

In the accompanying photographs a city backyard garden of a slightly different type is shown; one that is reached from a living floor only slightly above the ground level and that reaches to the extreme rear of the property without the necessity for a laundry yard and the intervening screen. The terrace has been treated as a pergola and steps down onto the central plot of the garden paved with rectangular flags and edged with dwarf box.

The borders in this case have been planted more formally than in the previous example; fewer herbaceous plants have been used and more evergreens, making it an especially desirable type of garden for the household that leaves the city in the spring and returns late in the autumn.

In both instances the gardens have been made intensely usable by making them accessible and by making them places in which one may actually sit and read and entertain in hours of ease and fair weather; enlarging the house by bringing into play a space that really functions as an outdoor room in every sense of the word.

A Restored Quaker Farmhouse

(*Continued from page* 57)

employed for different purposes at different times as the house experienced one or another addition. Part of what is now the living room, that is the ground floor room of the low western wing, seems to have been the earliest kitchen, a use to which the primitive stone sink in one corner, still carefully preserved, bears witness.

Fifty years later, when the first addition was made on the north, the kitchen was apparently transferred thither, for there is another stone sink, as the illustration shows, beneath a window in what is now the gun room. When the last addition or "high part" was built an hundred years or more ago, what is now the dining room was evidently the "best room" of the house, reserved for weddings, funerals, and other state occasions.

In the process of rehabilitation it was, of course, out of the question to hold to anything like the previous system of using the rooms. Furthermore, there was insufficient space without making additions and it was necessary to build on an eastern wing for the kitchens, laundry, and servants' quarters. This addition, however, was carried out wholly in the spirit of the original building, and in the ancient structure every usable feature, even to the smallest bit of hardware, was retained with meticulous care.

The two magnificent box bushes, flanking the south door, may be said to have given the keynote and inspiration for all garden undertakings. In a line with them, old and well grown box bushes have been set to border the grass walk leading down to the hardy garden. This garden, laid out on the warm southern slope that stretches down to the meadow, is enclosed with a white washed picket fence, quite according to Pennsylvania farmhouse useage in centuries past.

The rough stone wall retaining the terrace on which the south front of the house opens is shrouded with old-fashioned climbing roses. The dry stone wall, bordering the driveway to the north of the house and forming a facing to the bottom of the slope that extends on upward to the woods above, is the only place where anything approaching modern gardening has been attempted. This wall, in its season, is a solid mass of gorgeous blooming rock plants. All else is kept punctiliously in accord with the simple garden practice of bygone days and any plant or flower not cherished in old Quaker gardens is purposely excluded.

The result achieved in this rejuvenation of a forlorn, neglected old farmstead may best be judged from the illustrations. How well worth while was such an effort, prompted by loving reverence, can be fully understood only by those who have engaged in a like undertaking and tasted the pleasure of living amidst the fruits of their labors



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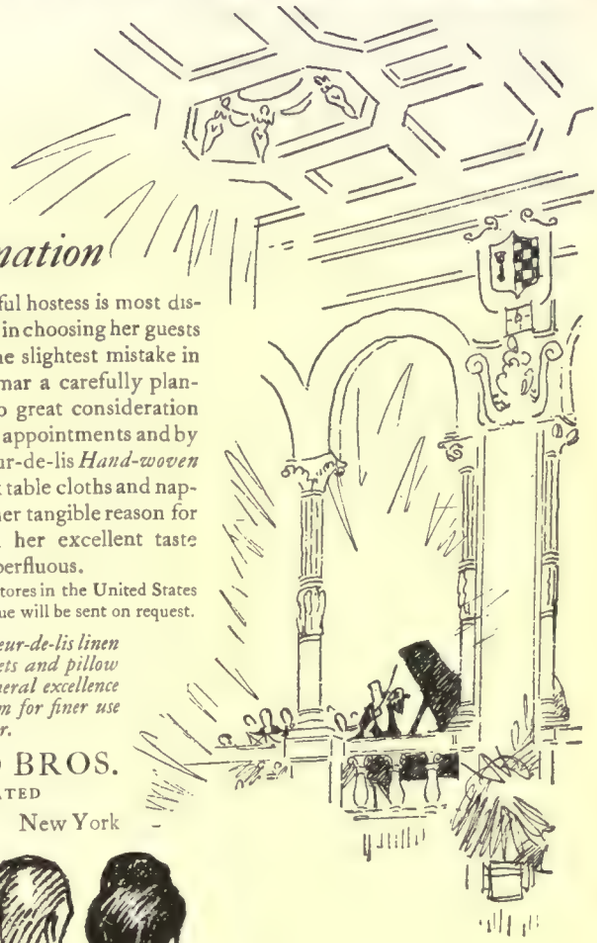
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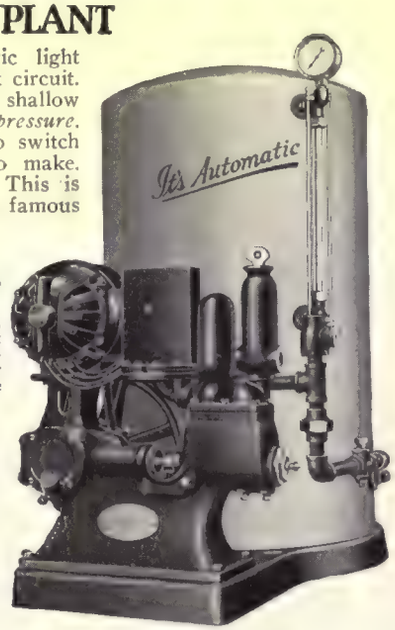


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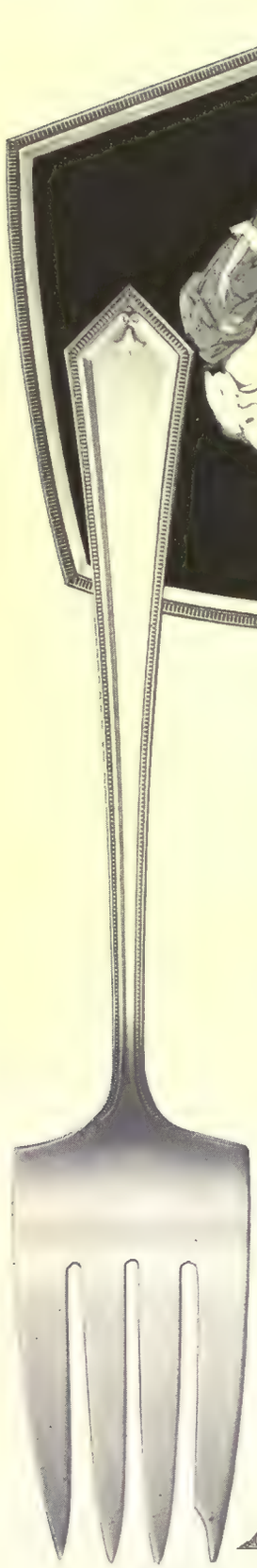
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One of the delightful qualities of the curved approach is that it opens fresh vistas at every turn

The approach on this country place illustrates a good informal treatment of a wooded drive

The Approach to the House

(*Continued from page* 49)

height in a very few years. Pretty and elegant in their youth, poplars become, in course of time, magnificent trees. What is finer than those long, straight roads in France or Belgium running through unhedged fields and planted on either side with a double line of enormous centenarian poplars, tall as a church spire, and at the same time massive enough to have a fine air of stability?

Of the big trees elms are, perhaps, the most satisfactory for avenues. The fact that they can be transplanted large makes it possible to obtain a decent effect with elms in a comparatively short time. When full-grown they are the most stately of trees, being admirably fitted for formal planting on a grand scale.

For those who feel a real concern for the welfare of posterity elms have this disadvantage: that they begin to grow very shaky on their roots at the age of two hundred or thereabouts. The oak, of course, is much more abiding. But an oak avenue is in many ways not so fine as an avenue of elms. The trees tend to be much less uniform in shape and run to width rather than height.

In certain soils beeches may be recommended. With their pillar-like trunks and tufts of enduring foliage, they are among the most beautiful of trees. Lindens can be used in short walks, pleached or pollarded. Very beautiful effects may, however, be obtained by planting them on either side of a narrow walk and allowing them to grow uninterrupted, when they will run up to an enormous height in their race for the sunlight.

An excellent thing, which ought to be seen more frequently, is an avenue of fruit trees. Apples and cherries are not grand or dignified trees, and would not be suitable if planted as an approach to a great and stately house. But for an ordinary, middle-sized, snug country house nothing can be prettier than a drive lined by fruit trees. They grow moderately quickly, their blossom is a delight in the spring, and their fruit in the autumn. In certain towns of Germany whole streets are planted with cherry trees, and the effect is delightful.

The horse chestnut is another favorite avenue tree. Its shape is elegant though not grand; its foliage is particularly handsome, and, like the fruit trees, it is rich in exquisite blossom. The Spanish chestnut is less frequently planted, though it is a fine tree, which bears edible fruits and has a reasonably quick rate of growth.

The nature of the sweep in front of the house, into which the drive leads, must depend, of course, on many things, including the shape and position of the house and the character of the approach. The round sweep with its central plot of grass has its points; but there can be little doubt that it is more satisfactory, where possible, to bring the house into architectural relation with its approach by means of a forecourt. In front of an L-shaped house a forecourt will be almost a necessity, for two sides of a rectangle will be provided by the house itself. In the case of a plain rectagonal house, the house itself will form only one side of the forecourt; the other three will have to be surrounded by walls or hedges. Whether these shall be low or high and whether the forecourt is itself approached by a formal gateway are matters which depend entirely on the character of the house and the lay-out of the surrounding grounds. The theme of the forecourt is one that can be almost endlessly varied.

The two principal types of construction for drives—serviceable under present-day automobile traffic—are concrete and macadam. The former is the more durable and the latter, when it is well maintained, is the more attractive. Concrete should be covered with a layer of stone chips bonded to the surface of the concrete by a coating of a tar preparation. This layer of stone gives color and a softness of texture to an otherwise glaring surface, but it must be re-covered at certain periods, depending upon the wear. Otherwise the drive will take on an unpleasant shiny black appearance. Macadam, on the other hand, will never lose the natural beauty inherent in the stone of which it is built, but it will need fairly constant attention to keep it in good condition.

To keep down the dust on macadam drives, as well as on concrete drives that are covered liberally with stone chips, there are several excellent preparations, one of calcium chloride, which should be sprinkled over the surface during dry weather. Such a treatment, in addition to making driving pleasant, is a splendid road-preservative in that it prevents the loosening of the fine particles of stone which would gradually result in the complete disintegration of the drive surface.

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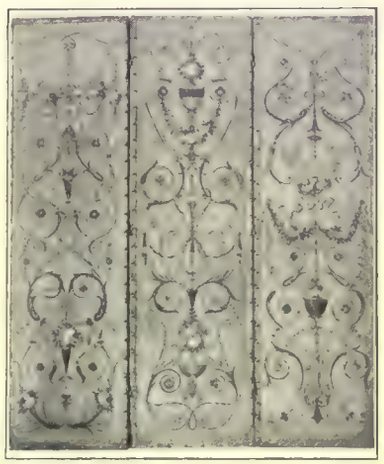


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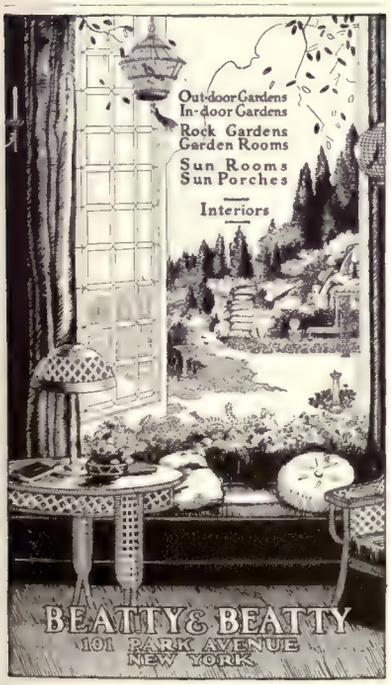
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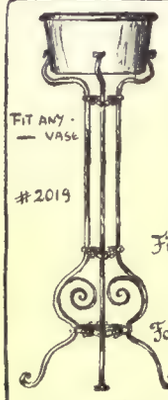


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The Tale of the Tassel

(*Continued from page 62*)

less Chinese works of art. Tassels resembling those of ancient Egypt were made by the Peruvians; of these some specimens are preserved in New York in the Natural History Museum. Judging by ancient paintings, sculptures, and mss., it would seem that the tassel was associated from early times with a certain rank and splendor, and by the time the 15th Century was reached, this tendency was pronounced. In these mediæval times before the Renaissance, golden tassels of straight and slender shape were hung from adornments on royal tents, and on the canopies over thrones and beds. The loose cushion of velvet had in its most imposing form a heavy tassel at each corner, and fluffy ones were used in the same manner on the embroidered linen cushion covers of the period.



A very beautiful Venetian tassel suitable for heavy brocade hangings. From Edward Maag

During the 17th Century the reaction of taste that had recently set in was echoed in the redundant trimmings and tassels of the period. The classic perpendicular line, with its precision of balance and poise, had lasted from the end of the 15th Century, and people had at last wearied of the style, and new ideas were abroad in the land. Tassels at this time epitomized the passion for sweeping curves and decorations in high relief, for the sculptured effects and richness that dominated all the art of this period, which is known as Baroque.

With the dawn of the 18th Century a new era began. The draperies, the canopy, the curves and splendors with their attendant cords and tassels and fringes did not indeed vanish. All these were still features of the period, but with a difference. Heavy formalism with sculptured effects in high relief was passing out of favor; people were talking about a return to nature, and the "Chinese taste" had begun to exercise its influence on the Western World. Chippendale introduced fat tassels of silk, and used gilt on tassels on mirrors. The tassels that Robert Adam used in the late 18th Century were light and delicate compared with their predecessors. Sheraton and Hepplewhite both designed many arrangements on the cord and tassel scheme.

In Queen Victoria's reign the fashion for tassels flared up again amid the reps and plaids, the rosewood, cross-stitch and ottoman of that era. It says a good deal for the adaptability of the ornament that it managed not to look incongruous in such surroundings. These tassels were modeled upon those of the Baroque 17th Century, that is to say, they were built-up and ornate affairs; but while they reproduced the exaggeration, they lost a certain stiff dignity and solid richness which the old patterns always possessed.

The Chinese tassel is a thing apart. Intricate and elaborate beyond anything of Western origin, it never fails in its perfection of balance and proportion, and the invention that distinguishes it. It is often flat and thin, but always of amazing delicacy and fine workmanship. In many examples the knot has been elaborated into a beautiful and involved decoration without ever letting the essential knot-character escape.

The modern tassel, except when it is a distinct reproduction, is of no style in particular, but an assimilation of all, and its application is wider and more varied than ever. All manner of cushions are once more tasselled, sometimes at one corner with a single large tassel, sometimes at all four. Tassels terminate the bolsters which fashion has restored to our sofas, and are found in the centre of round cushions. The floor cushion is tasseled like the rest, though there the appropriateness is questionable. Gold and silver silks of every color, wool, thread, and beads go to the making.

For lampshades the tassel is charming and appropriate. In many of the best shades the Chinese lantern has been developed on western lines with excellent results. Squares, ovals, octagons, spheres and so on, of tightly stretched silk, are decorated with tassels. They are arranged with endless variety,







(Left to right) Silk bell pull with large flat tassel. Rosette and tassel for mirror or picture. Uncut ends and mold covered in silk made like a fish net make a tassel suitable for heavy hangings. Double tassels for a picture cord. Two tones of silk make a tassel for bolster or pillow. Consolidated Trimming Co. Delicate silk bell pull with four tassels. Edward Maag

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The Tale of The Tassel

(*Continued from page* 108)

and these shades have a high decorative value by day as well as by night. The plain inverted bowls of alabaster that are used for electric light fittings are at their best when suspended by silk cords, each of which ends in a tassel. The fringed and tasseled pelmet over curtains is to some extent a survival of the Victorian mode, but has in these days a distinctly modern interpretation. Heavy tassels may be used at the corners of silken bedspreads or to weight and embroidered bell-pull, while in certain rooms pictures look well hung by lengths of silk braid, each of which ends in a tassel at the frieze or picture rail. Here, as elsewhere, everything depends on the room, and tasseling should never be overdone. It can be so delightful, this ornament, and has such an immediate effect that it easily becomes a temptation and must always be used with restraint.

A tassel should be an adjunct, nothing more, and should be placed so as to decorate and accentuate construction, or to give a semblance of utility. It must, in short, have point and interest. Dotted about here, there and everywhere, tassels look merely stupid and vulgar, and become an irritation rather than a joy to the eye.

When You Plan Your Garden

(*Continued from page* 54)

play spaces. In this stage the various locations may be shifted about, fitted and refitted, adjusted and re-adjusted, until an arrangement is secured that gives to each part of the scheme its most appropriate and convenient location, both in regard to the particular nature of the site and the relation of the parts to each other.

The third sketch shows in phantom the house, gardens, lawns, and the enclosing hedges. At this point in the design it is possible to get a pretty clear idea of what the final appearance of the plot is going to be, at least in mass. The next step is the decorating of these various masses, choosing the materials for their construction, placing the gateways, steps, shelters, and so on.

It is all very much like building and fixing up a house; like deciding upon the outside walls—whether they shall be of stone, brick, frame or stucco; whether the inside walls and partitions shall be painted or papered, and in what color or pattern; where and what pictures shall be hung, and what kind of furniture shall be used, and where it shall be placed. And just as in the house we have given up the idea of the gloomy, unused horse-hair parlor, we should give up outside the idea of the just as useless and just as depressing "pretty", museum-like grounds.

The house, as the most important part of the establishment, should be located first, but with all the other things in mind at the same time, so as to avoid awkward situations later on. Here it is located rather close to the street, so that the private, and hence more valuable area in the rear may be as large as possible. Also, the space between the house and the highway, being more or less public, and, therefore, not especially livable, need be only great enough to insure protection from dust and noise and serve as a place in which to create a setting for the house as seen from the road. And further, short approaches are less expensive—naturally—and are generally more simple to arrange.

The approaches should be as direct as possible; and as a straight line is the most direct communication between two points, the path to the entrance doorway, the drive to the garage, and the connecting path, have been made just so. This is a rule, it will be seen, that should be followed in making paths on any part of the place.

The entrance lawn has been left open, as all lawns should, to make it restful and roomy; and the planting, aside from the existing trees, consists merely of that which softens the angle where the house walls rise from the ground, tieing the two together, and that which fills the sharp corners of the hedges and guards the entrances. All this planting should be made of evergreen and deciduous shrubs, and small trees, which provide color throughout the year by means of their flowers, foliage, bark and berries.

Before continuing with the discussion of the arrangement of the place illustrated here the various uses to which the private area of the plot may be put will be considered.

There are three general types of spaces that are a part of the layout of the grounds of a small place. There is the playing space, which may be anything from a tiny area devoted to a child's sand-box, to a tennis court with its dimensions of 60′ by 120′. Among the other playing spaces there are the croquet lawn, which should be approximately 30′ by 60′, and the bowling green, which may be quite narrow but which should be at least 100′ long. The thing is to decide upon the particular game wanted that will fit into the size of the lot without usurping too much room. A tennis court is usually out of the question on the small place because of its size; croquet may be played on almost any bit of open, level lawn, but a bowling green, besides providing very interesting sport, can generally be managed. It can be laid lengthwise across the slope of a hill with very little grading or made a part of the boundary of the property. Enclosed within its long, clipped hedges it becomes one of the most decorative things in garden architecture.

The next type of space includes all the various sorts of gardens: flower, cutting, fruit and vegetable. These may be of almost any size or shape and arranged in almost any manner as long as that size, shape and arrangement are orderly and logically composed and proportioned, and as long as those two most important factors—soil and sunlight—are taken care of.

On the small place the only service area—the third type of space in the layout—is the laundry yard. This may be quite small and should be located near the laundry end of the house and in a position where it can be screened easily.

To proceed with the small place under consideration — the flower garden was given the central location next to the house so that it would be very accessible. In effect it is an outdoor room to be stepped into from the house terrace. Also, in this position it can easily be seen from within the house. It is a good rule to remember that the more conveniently the garden may be reached from the house the more it will be used and the more keenly it will be enjoyed.

(*Continued on page* 126)



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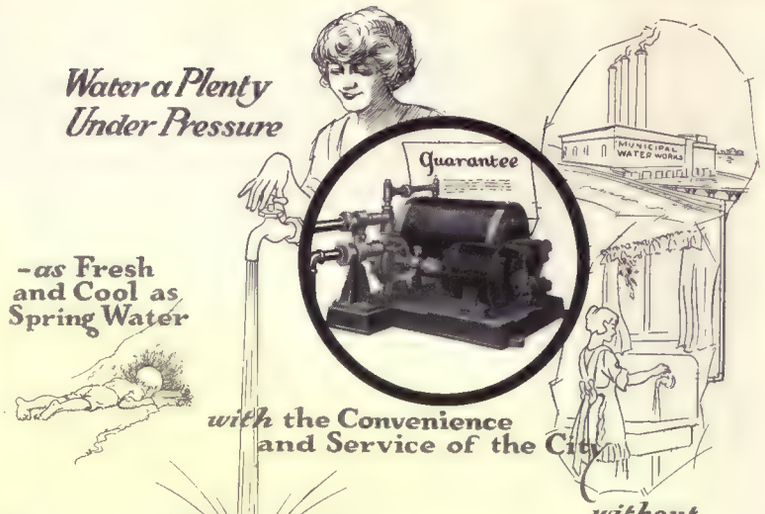
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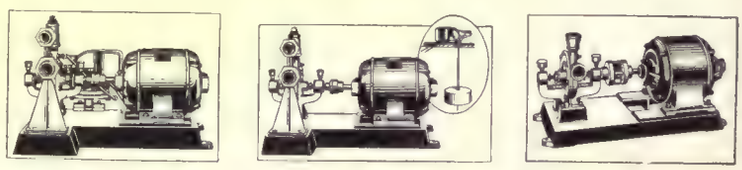
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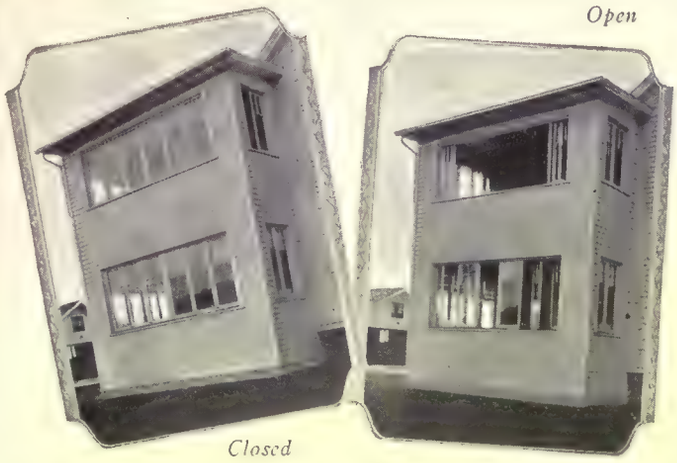
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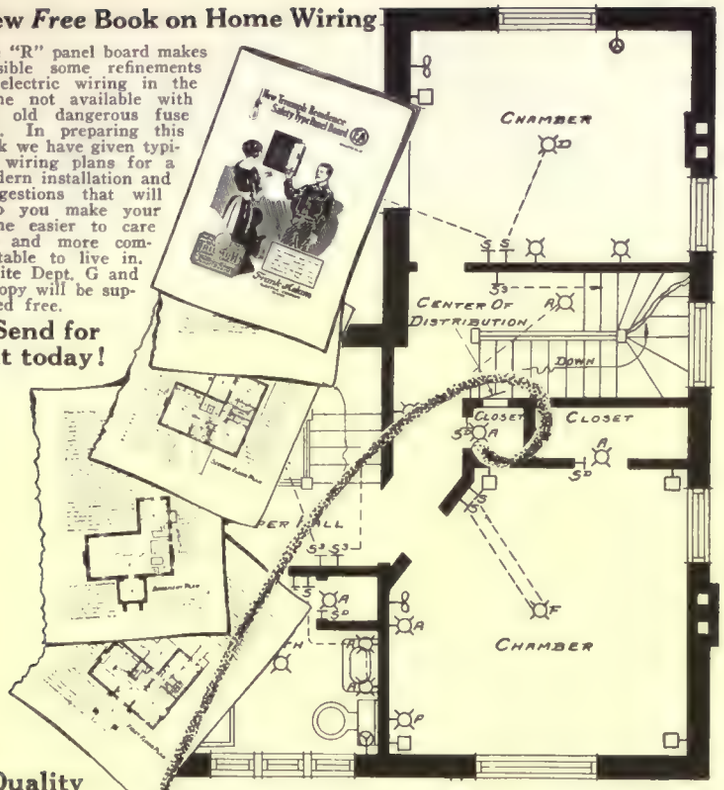
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Pages From A Decorator's Diary

(Continued from page 88)

many-colored mass of green. Then the courtyard.

Then the vestibule. After such magnificence, an astounding entrance. A square box of a place, with shelves three feet wide and breast high on two sides, the third leading to the great Hall. These shelves held a miscellany—tennis rackets, and croquet mallets, and golf sticks, and canes and umbrellas, whips and crops, coats and caps and rugs innumerable. Nothing is ever concealed in an English house—everything is exposed, and one does not wonder that dozens of servants are always busy.

From the vestibule—which gives one the impression of entering the house through a very personal closet—one enters the hall, a huge room as large as a New York apartment, where many groups of people may find sofas and chairs. Here are family portraits and quaint hunt portraits of the Eighteenth century—groups of the many sportsmen of their day on their favorite hunters. A grand piano seems a small affair in this spacious room, where the rugs may be rolled away for a country dance.

Running parallel with the hall is the drawing room as delicate and white as the hall is sturdy and oaken. There are two great portraits by Angelica Kaufman, one of the white satin Lady of her day and her beautiful daughters, and the other of the red-coated Lord, and his beautiful sons. There are six sofas in this room, and delicious soft chairs, huge consoles crowded with pots of exaggerated maidenhair ferns, a beguiling spinet, and a collection of shining furniture that makes one long to stroke it. Of course there is a fireplace at each end, and just opposite the door to the hall there are French windows opening into the gardens.

To the right, as you enter the hall, is the onetime library, now the chamber of the Master. That may not be seen till later, when its Elizabethan bed is made and it becomes again a book-walled room, full of lovely oak and walnut furniture—a great arm chair and a sofa, three big bookcases, a table with an orderly array of dozens and dozens of cigarette cases, match boxes, etc., and a huge jar of tobacco in the middle, all the personal things that never seem to be hidden. The Master brought his bed down because the doors open into the garden, and his dogs can come and go in the night.

On the left of the hall there is a door leading into another passage way, from which open many mysterious rooms, the gun-room and the morning room were the ones that were open to me. The morning room was a small, painted room with corner cupboards full of old glass and china and an octagonal Chippendale desk in the middle of the room. The gun-room was lengthy and enormous, with two deep bays looking over the garden. A high oak paneling had an old print of a bird in each topmost panel, and on the heavy rail at the top of the wall were ranged a collection of porcelain generals of the Waterloo period. Gun cabinets, and heavy tables piled with mannish things. On the mantel two glass cases of stuffed squirrels boxing. Dozens of tables for games, a roulette table, and the only skittle table I ever saw in the deep bay. Horses' hoofs set in silver. Air maps of the late war. Estate maps. A thousand cherished things, all exposed, all requiring daily care. From the gun room I again entered the long corridor, hung with hundreds of prints of guardsmen, which my host has willed to his regiment.

At last the dining room, a great Adam room of white painted wood and pale green walls hung with family portraits. A carpet as green as turf covers it, and great yellow damask curtains frame serene landscapes. One end is an alcove, as big as an ordinary room, and here is the lovely oval Chippendale table at which we breakfast. The state dining table is in the major part of the room, covered with a green baize cloth that hangs to the floor, but less than twenty-four people would be lonely there, so the nine of us used the smaller table near the fire. There are three great buffets and three smaller ones ranged around the room in addition to the old port table—a horse-shoe shaped affair, on which dozens of decanters and siphons are crowded. This rare old table was built to fit around the fireplace in the days when port was the unrivaled drink. One of the large sideboards is covered with a white cloth with many silver dishes of hot food on the long hot metal plate—eggs and sausage and kippers and such. Another holds a collection of cold meats, cheeses, bread, etc. Two smaller ones hold grapes, and figs and peaches from the hot houses, in a beautiful old Worcester server. Another holds hot drinks. The last one and the most beautiful of all is left undisturbed with its noble array of old silver.

Under each buffet a favorite dog lies. No dog would think of taking the place of another dog. Alsatian police dogs, beagles, Sealyhams, and fox-hounds are here on condition of perfect behaviour, and they never forget their manners.

Breakfast is a lengthy and movable feast. Every-one walks around and serves everyone else, for no servants are in evidence. Somehow you eat an incredible amount. The table is so tempting, with its array of old silver bowls of roses and boxes of cigarettes, and jugs of barley water. There are no napkins—one never sees napkins except at dinner. Each of these seemingly casual delights is a fixed law which no one would dream of changing.

There have been interruptions, short visits to the kennels or the stables, and returns for more coffee, more food, but once breakfast is over the real business of the morning is begun. Our host, by the way, has reappeared in white flannels and pale blue shirt, socks, and necktie. He is again a picturesque person, and one looks forward to dinner when he will wear his olive green velvet hunt coat with brass buttons copied from his father's or his Guardsman's coat equally elaborate. First we must visit the kennels, attended by all the favorite dogs, who have kept so beautifully quiet during our leisurely breakfast. Mad yelping, as we approach the kennels, and the one-handed keeper (he has an iron hook on the other) shows us the various litters of beagles, each with its own kennel and run. Several times the alphabet



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SPEAKMAN SHOWERS
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SPEAKMAN SHOWERS

Pages from A Decorator's Diary

(*Continued from page* 114)

has been exhausted and begun over again, for the newest litter is named B. Bashful and Bachelor and Baffling, and so on. After the kennels come the stables, where each proud creature must be stroked and inspected. Eventually we go to look at the young horses, but they are miles away across the fields. Now we have still to do the many flower gardens, and the fruit gardens, where apples and pears and peaches and quinces grow against pink-red walls of old brick. The vegetable gardens are all mixed with flowers and berries and fruit trees. Through a rose garden planned like the British flag, with the segments of red and pink and white and yellow roses, we reach the glass houses —one for figs alone, another for cucumbers, others for tomatoes and grapes.

There are literally dozens of places to visit. The tennis courts, with a little revolving house in which we can sit and watch the games; the dog's cemetery; the cricket field and cricket house; the modern laundry, covered with ancient ivy; the irregular swimming pool; the precious hot houses of Malmaisons, those extravagant carnations peculiar to England; the squash courts where mad battles are always going on, and the Chapel, a small and serene little building. There is an ancient church, also, half Norman and half Gothic, where the tenants go, that still boasts a good lot of glass that was there before William, the Conqueror.

And so the morning is gone, and breakfast is an accomplished thing, and when we return to the terrace it is to find the decanters of port are waiting, and the English day is on!

RUBY ROSS GOODNOW.

Forcing Bulbs for Winter Flowering

(*Continued from page* 78)

with the variety, varies from 8″ to 9½″. A good *crocus* has a circumference of 4″ to 5″, the bulb of the white Roman hyacinth is 6″ to 6½″ in circumference and develops four or five flower stalks. But such bulbs are selected plants and therefore much more expensive, producing, as they do, exceptional results.

Hardy bulbs and tubers are potted in the fall so that a well developed root system will quickly form. When one of these plants begins to grow under adverse conditions, the shoots are produced before the roots are developed. Only when the surface of the soil is cooler than the interior is root formation favored. Therefore it is best to leave potted bulbs and tubers in the open as long as possible, preferably sinking the pot into the soil of the garden. If this rule is not followed, the result, in the majority of cases, will be a distinct failure, as flowers will not be developed. A good root system must be formed before the pot is placed in a warm spot in the window garden. Only then will the flowering shaft attain its full beauty.

Just before the bulb is planted, the pot must receive a good foundation of potsherds. A good garden soil, slightly clayed in texture, is then added. Under no condition is a fertilizer to be added. One that has not fully decayed is injurious. It causes rot. When the pot is one-third full, it is lightly tapped down so that the soil will settle. It should not be too tightly pressed. Then the bulb, shoot-tip upward, is placed on the soil. More soil is sifted over it until the flower pot is practically filled, a comparatively high rim being left which will later hold a sufficient quantity of water. The soil should be added until the tip of the bulb is just covered. Water is provided only when absolutely necessary.

If it is undersirable to sink the potted plants in the soil, they can be kept in a cool, frost free cellar. Light is not, as yet, essential, since the shoots have not made their appearance. The temperature of the store room should not exceed 50°. Then the bulb will not only develop a vigorous floral shaft, but the foliage will be healthy. Then, too, this temperature will prevent the opening of the flowers before the shaft has attained its correct height.

The most favorable condition for root formation is a temperature of 40°. Leaves and floral shafts are most luxuriant at a temperature of 50°. While the flowers develop to their best advantage at 60°. When the temperature of the flowering plant is increased, it quickly fades and dies, as it is just as sensitive to too much heat as it is to a temperature too low.

Paths and Paving In The Garden

(*Continued from page* 79)

the expense of importing the New England variety, we may find some comfort in the fact that there is a great deal more art and ingenuity in making use of a material at hand than in going outside our locality for one that is frankly foreign, however lovely it may be. Nor should we let the style of the garden or the dominating architecture determine to too great an extent our paving material. Any material, whether it is stone, brick, tile or concrete, can be made to fit any given situation, if it is in the hands of some one who is able to handle it sympathetically and intelligently. However, stone is generally the most preferable material, as it harmonizes more readily than any other, both in color and texture, with the bloom and foliage of the garden. Where a suitable stone is not obtainable or where the preference lies with brick, the latter will be found to be susceptible to various interesting and delightful treatments. The same may be said of tiles, of which there is a great variety both in size and color.

There are shown here some suggestions for two plain stone paths, also one which is a combination of brick and stone, and in which the brick panels can be varied in length to suit the way the path goes. The center of a panel should always be made to come opposite steps or a path leading off at right angles. The pieces of stone between the brick panels should be considerably larger than the edge but all this is, of course, a matter of taste and situation. All edges of these formal paths should be even.

As soon as we reach the garden proper, away from buildings and the house, much more latitude can be allowed, a perfectly plain path of "random" stone can be made, as illustrated. Great care must be taken not to make a path

(*Continued on page* 118)



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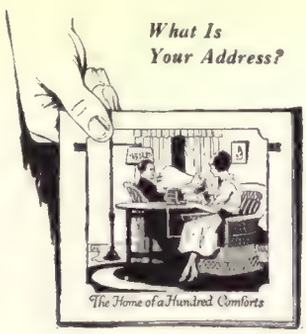
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41-181





Random or "crazy" stone paving is suitable for a city backyard garden. Here it is used for both paths and pool

When random stone paths are made, the cracks can be filled with moss or edged with small alpines

Paths and Paving for the Garden

(*Continued from page* 79)

of this sort with single large stones far apart, like stepping stones across a brook. The spaces between are difficult to cope with. If grass is used between them, it cannot be cut with a machine and must be snipped with snippers or left in untidy fringes. If plants are used, they grow to a certain height and the whole course of the path becomes an absolute obstacle race. Even grandmothers nowadays hop lightly from stone to stone, doing no more damage than knocking off a few shoots *en passant*. Small children, too, love this sort of path and jump along it, generally managing to land on a plant. No, the average garden path must be one along which one can walk with ease and comfort and at least two abreast. There are, of course, many other forms of brick and stone paths but the simpler ones almost invariably look best. An excellent one is illustrated for wherever you want a path on a flat place with many at right angles.

We will now leave these lordly efforts and think of the paths in the more out-of-the-way and wilder parts of the garden and the parts that are given to herbaceous plants. Nothing is better for herbaceous borders than wide plain grass paths. By wide I mean 8′ or 10′ at least. Grass paths are most beautiful, but they are not good narrow and they are no good as a right of way. They wear out at once and must only be used for the garden and not as a regular route from one place to another. Wheelbarrows also spoil them, if much used on them.

I have in my old kitchen garden stone paving 3′ wide and on each side of it flat grass edges 2′ wide. One can wheel anything on these paths, and walk on them in wet weather, and they are very effective and always greatly admired. Of course, the drawback is that the grass has to be mown with a machine at least once a week and also edged with clippers and there are four edges to each path!

For the more sequestered parts of the garden plain brick paths are very effective, but these must be made with an edge of bricks, and in some parts they suffer rather with the frost as they are almost always wet when it freezes and it splits them. I have added one or two ways in which to set bricks.

Gravel can always be used with good effect in kitchen gardens and the outside paths of any part of the garden and makes very good winding paths through trees.

Cinders, too, make excellent paths in the rougher parts of the kitchen garden and under trees. They are beautiful for paths, if well made and kept, and last for years; and the dark blue gray is most effective in some places, especially with white flowers as an edging. I always put little narrow brick paths in my herbaceous borders about 3′ from the back. These paths do not show after early spring, when they look rather nice and they enable one to get at the border in all parts without treading in the soil, where the flowers are growing. It is really largely a matter of common sense. If you have in your garden a little secret place, where you can sit on lonely nights in peace under the moon, carpet that place with something soft like noiseless mossy grass, and see that there is no resounding paving within earshot.



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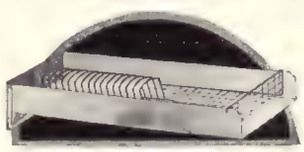


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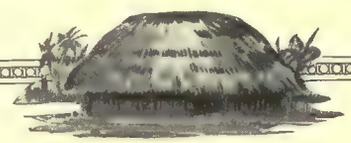
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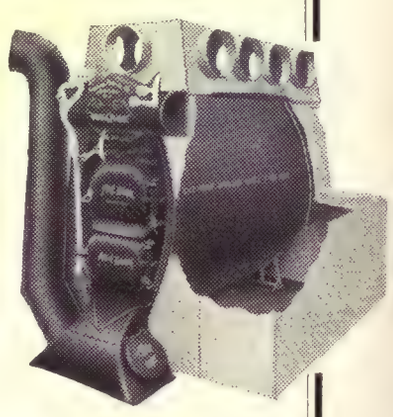
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From House & Garden

Plate Glass in the House

(*Continued from page 82*)

glass window. Some homes have one complete end of a room glassed in order to incorporate the landscape into the home life more completely. This glass really adds a sense of mysterious connection and sympathy with the user and the world without, which is incredibly lovely. However, it is desirable that these views and vistas be broken. To sit in front of a huge plate glass window gives one the sense of being overawed by the scenery. To prevent this sensation a lattice with wide openings may be built close to the glass. Parts of it can be hung on hinges and opened when desired.

"The reason why there has been a demand for better glass," says a scientific journal, "is because our eyes have rebelled against trying to focus images of objects that, when looked at through glass full of imperfections, have been distorted."

You know how often you have had to look into mirrors which have made you seem dizzy and faint? This is due to the strain on the eye in meeting the waves and unevenness of cheap glass.

Another authority, showing that plate glass is the only kind of glass that will really give full measure of service, says, "A glass should be a clear, white glass, having no striations, bubbles or strain in its makeup. It should have perfectly parallel surfaces and they must be ground and polished perfectly so that each ray of light will pass through without being deflected from its course, exactly as if no glass were placed between the eye and object. In no possible way can the cheaper flowed glass, known as window glass, wire glass, etc., fulfill these conditions, as it is only by optically working the glass as perfect lenses are made, by grinding and polishing the surfaces, that this condition can be approached.

"All glass has generally been considered the same as far as any effect upon the eyes is concerned.

"It might just as well be said that all camera lenses and other lenses are alike, and yet hundreds of dollars are paid for some lenses in order to get the required definition, and the user could not be induced to waste time considering an imperfect lens. As the manufacture and fitting of lenses for the correction of the eyes has progressed, so the plate glass maker has progressed in his line.

"No one would consider wearing glasses of a type made fifty years ago, knowing that by so doing the eyes would be injured. The same careful consideration should be given to the glass in the windows through which we look, and which permit the passage of light into the rooms in which we live and work, so as to insure the best results for both clear vision and the protection of the eyes."

Uses for Plate Glass

Although many people prefer sheeting, plate glass has a real vogue in the shower bath cabinet door. It looks regal and is so annealed as to be strong enough to stand up against steam and banging.

Plate glass, of course, can be used entirely for the shower bath cabinet or can be used for a folding set of leaves, which, after the bath, can be folded against the wall and be out of the way.

Furthermore, in the bathroom, glass shelves and mirrors of good quality and thickness add to the beauty and comfort of the room. Fancy a bathroom without a plate glass mirror!

The office desk glass is known by every office worker, yet you rarely see it in the home. It is useful, however, to have the desk at home covered by glass—the ink can spill with impunity, you can keep memos under the glass, you can put your cigarette down without fear of conflagration and you can protect the desk top.

The dressing table covered with plate glass is a thing of duty and of use forever. Think of being able to spill powder, pomades and hair tonic on the table without ever soiling the lace or silk cover and without spoiling the handsome wood! Think, too, of being able to put the hot hair waver down and know that it is safe so to do!

The dresser with a plate glass sheath is well preserved and the handsome cover needs no washings. Another saving.

The dining room table covered with plate glass saves the table against the ravages of heat and the purse from the ravages of the laundry. Although you may think it too cool for winter use, as a summer idea it is unmatched.

The serving table, upon which is placed hot dishes of every kind, will not only last longer coated with handsome glass but will mean less work for the cabinet maker, maid and cook.

Mirrors of common glass have no decorative value, but mirrors of plate glass beveled are not only true photographs but handsome adjuncts to the room in which they happen to be placed. Mirrors of plate glass can be put in all types of frames.

The cheval or full length mirror in plate glass is almost a noble bit of decoration, to say nothing of its usefulness in affording a full-length view.

Plate glass is true, and, being true, is rather flattering. Cheap glass in mirrors distorts the inlooker and makes for mental instability.

Have you ever noticed a house where plate glass is used in its doors and windows? It has a richness and brilliancy of color and finish that nothing else can give. In fact, poor glass makes the finest home look "cheap".

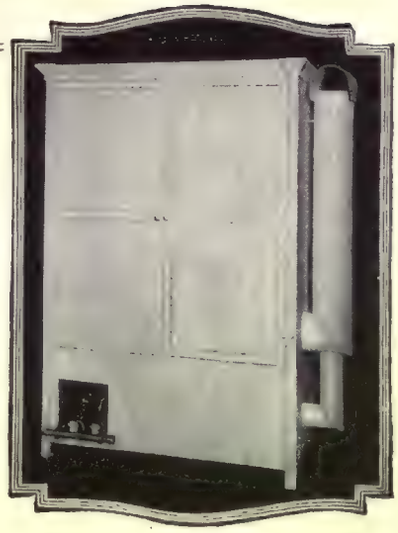
Kitchen Uses

There is no doubt, of course, that plate glass, because of its beauty and texture, makes a beautiful kitchen furnishing.

As a pastry top for a table, it is without a peer. If you are doing your own work, the plate glass top is idyllic, but the cook often misuses a table top and so the material ought to be chosen primarily for durability and cleanability. Plate glass is not a top liner for durability in a kitchen. Yet it is durable, if care is given it. Shelves of plate glass are a delight and can be well employed in kitchens and pantries.

As a protective measure for furniture covering plate glass may seem expensive at first, but in the last analysis it is home insurance with ample premiums in preserved furniture and savings in laundry. It lessens eye strain, nerve wear; it adds beauty within the home and outside the home. It is an essential as well as a trimming—in short, it pays a beautiful interest on the investment—a threefold one: beauty, protectiveness and health.

It is very simple to keep the glassed top of anything clean. A damp cloth is all that is required. No varnishes, oils or waxes are needed; a few rubs, and all is well. This appeals to the servants, and also saves your furniture from unexpected scraping and scratching.



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Gives privacy to your washing and does away with clothes lines, clothes pins, soot spots and dirt streaks. No heavy lifting or extra steps. Dries all your clothes in a neat, sanitary steel cabinet, made to last forever. Costs little to operate with either electricity or gas. Write for dealer's name and our new booklet "Scientific Clothes Drying".

THE SCIENTIFIC HEATER COMPANY
2102 Superior Viaduct Cleveland, Ohio

Warmth means *Life*



Warm sheets may prevent chills.

WITHOUT it this world would still be "without form and void." — But what does it mean in our daily health?

Whether in the emergency, with the tiny form torn by convulsions; or in eliminating nightly for the older generation the slight chill that saps vitality—warmth means life.

Precious moments, lost in heating the old fashioned hot water bag, are now saved by the "Standard" Electric Heating Pad. To relieve even temporary discomfort there is no tedious waiting in the night hours.



Prompt relief of intense pain.

Covered with soft, fleecy eiderdown, light in weight, flexible to fit the body, with three ranges of heat, the "Standard" is the last word in bedroom and sickroom comfort. Three heat "Standard" Pad, size 12 inches by 15 inches, is priced at $8.00 and a smaller single heat "Standard" Pad is $5.50. All "Standard" Pads are guaranteed for two years. If your dealer cannot supply you, write us.



Easy to warm the baby's bottle.

THE STANDARD ELECTRICAL APPLIANCE COMPANY
BEVERLY, NEW JERSEY

Standard
the Pad Dependable





Send for this book. It will be sent you free upon request.

A Book You Should Read

OF the $20,000,000 spent in this country annually on insect screen cloth for windows, doors and porches, a large proportion is wasted. If you want to know how to spend your share more efficiently, read "A Matter of Health and Comfort".

Our space is too limited to tell you here the importance of using discretion in selecting the material for your screens. That is why we have published this book. It explains in detail the advantages of using pure copper (such as the copper 99.8% pure, used *only* in Jersey Copper Screen Cloth) for screens where permanent protection at low cost per year is desired.

If you cannot get Jersey Copper Screen Cloth from your own dealer, write our main office (given below). Stores and agencies in many cities.

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Screen Cloth
JERSEY

The New Jersey Wire Cloth Co.
624 South Broad Street
TRENTON NEW JERSEY



Heats Every Room in the House

'RADIO'

The Hot Water Radiator
With the Open Fireplace

CAN be installed in any room having a chimney and connected by small piping to hot water radiators in other rooms. Reasonable in price, it is economical, reliable, attractive. Especially for bungalows and farm homes. Evenly heats all rooms at less expense than one is heated with a stove. Burns hard or soft coal, coke or wood. Down draft, smokeless, no heat waste. Automatic fuel-feed does away with frequent firing. Investigate now.

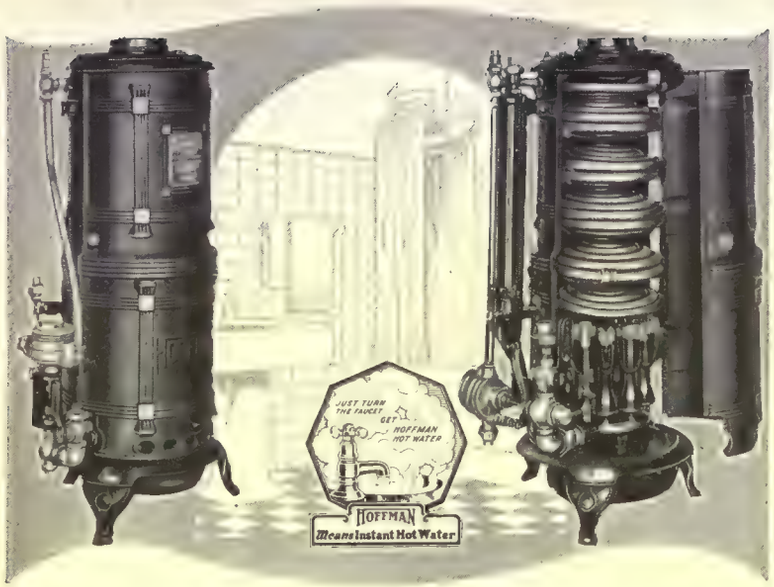


CENTRAL RADIATOR COMPANY.
41 E. 42nd Street, New York City
Subsidiary of
Iron Products Corporation

RadiO' Booklet Free

An illustrated booklet telling facts about "RadiO" Radiators, and the five sizes in which they come, will be sent you free of charge. Ask any questions about the installation for your house. Send in the coupon at once!

Central Radiator Company, 41 East 42nd Street, N. Y. C.
Please send me a free copy of your "RadiO" Booklet.
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Street .....
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Hot Water Instantly! from Any Hot Water Faucet

YOU need not occupy a large and expensive home to enjoy the convenience and comfort of instantaneous hot water. Hoffman has perfected an entirely new series of instantaneous automatic water heaters for small homes, consisting of four high-efficiency, low-expense models—and the prices are the lowest ever set.

These models are easily installed, using your present gas and water connections. They require no attention—you simply turn any hot water faucet and steaming water flows. There is no limit on quantity and there's neither waiting nor waste. Gas burns only while water flows. Faucet open, gas automatically turned on. Faucet closed, gas shut off. And this great convenience may be had, remember, at a modest cost!

We urge you to send for further information, including name of nearest dealer.



HOFFMAN
Instantaneous
Automatic Water Heaters
For All Homes Using Gas

Be sure to send for these new books. They contain information which you will find valuable. Fill out and mail the coupon now.

The Hoffman Heater Company,
1686 Oberlin Ave., Lorain, Ohio.

Please send me information on your new gas fired water heaters and data concerning the right Hoffman for my home, containing..... rooms. There are..... people in the family.

Name .....

Street.....

City..... State.....



Rarely beautiful detail is found in this Colonial door in the Pierce-Nichols house at Salem, Mass.

If You Are Going to Build

(*Continued from page 73*)

Italian door graces the home of Thomas Lamont, New York City. It was brought from Europe and fitted to the scheme of architecture by Walker & Gillette. The design is rich without being ornate, very graceful, with a hint of the Italian Gothic in the side carvings. And this door was unquestionably made when there was great love of beauty, and time to incorporate it into architectural perfection. Another carved oak doorway, beautifully set in a paneled oak room, is in a house designed for Aaron Naumberg. It seems so essentially a part of the noble walls and the rich tapestry above that it is hard to imagine that it was made centuries ago for another race and another environment.

Possibly no doors are so widely in favor in this country as the classic design, the door influenced by the Adam Brothers and the Greek door with its Corinthian or Ionic columns, its broken pediment and molded panels. The former is especially typical of the finest of the New England houses that bore the Adam influence in the architectural treatment of their rooms, and the latter, the more ornate and elaborate type of door seems to belong equally to Massachusetts and Virginia.

The architects, as we have already remarked, insist that the modern house frequently carries the beautiful modern door. Perhaps they are right, certainly there are some fine examples of the individually beautiful door in some of our newest houses both east and west. We are showing an especially beautiful one from the home of Mrs. E. O. Holter, Mount Kisco, N. Y., a high, narrow door with six painted panels on each side, designed and executed by Barry Faulkner. This door, rich in color and curiously beautiful in effect, opens into the library.

Another door in a modern library was designed by Taylor & Levi for Edwin S. Bayer, New York City. The room is made up of book shelves and solid panels interestingly bordered with molding. The doorway is an integral part of the entire scheme of the wall finish and in a half-circle over the door is a very gorgeous sunburst gilt clock that fills the space in a most distinguished way.

(*Continued on page 126*)



In developing the open first floor plan, which is found in many sections, the arch supplants the door. It is effectively employed here to give access to the stairs and to repeat the arch motif over the adjoining window

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(For Everlasting Economy)



Meet *All* These Tests

Can the new floors you have in mind answer these questions in the affirmative?

Will they always be beautiful? Satisfying to the eye? In style? Will they:

Increase selling and renting values 25% or more?
Cost less than ordinary floors, plus carpets?
Be durable? Sanitary? Dustless? Easy to clean?
Take any stain or finish desired? Any number of times?
Last out the century? Improve with age and use?
If so, they will be Oak Floors.

Ask any Oak Flooring dealer for prices, giving your room measurements.

New Floors Over Old

A special thickness (⅜ of an inch) is made to lay over old, worn floors, at still smaller cost than the standard thicknesses.

Our two booklets, in colors, on the uses and advantages of Modern Oak Floors, mailed free on request

OAK FLOORING ADVERTISING BUREAU
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Making Merion the Best Lighted Community In Its Vicinity

"ONE hundred and fifty new electric light posts specially designed and pronounced the most beautiful and practical road lamps ever introduced into any community, were erected, making Merion the best lighted community in its vicinity."

Page 362 "Americanization of Edward Bok"

You, too, can beautify your community with exterior fixtures which represent the utmost in iron craftsmanship. The Smyser-Royer line ranges from a quaint and modest porch lantern to the most elaborate lighting effects for the extensive estate or public institution.

We will gladly furnish you with complete facts concerning community lighting, or the further beautifying of your own home and grounds.

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EXTERIOR LIGHTING FIXTURES



The Decorative Effect of an Appropriate Roof

HERETOFORE roofs have been considered for the most part, as a covering for the home only, a necessary part of the whole and selected with one thought in mind—utility.
Now however, people of taste and discrimination are seeking to combine the qualities of service and distinctive appearance.
You can obtain both at a cost within the reach of all when you roof your home with shingles of

Flint-Arrow BLUE

the newest and most artistic slate surfacing material for

ASPHALT SHINGLES

With its deep lustrous blue-black tone a Flint-Arrow BLUE roof brings out the beautiful points of the Architecture. Such a roof is an investment in complete and lasting satisfaction.

Ask your local dealer for sample or write to us.

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Esmont, Virginia

SHAPCO RADIATOR SHIELDS

Perfect Protection *for your*
WALLS DECORATIONS and DRAPERIES

A necessity in every modern home

Prevent smudges and discolorations on walls over radiators and protect interior decorations.
Give refinement and tone to unsightly radiators.
Three styles of tops:

GLASS
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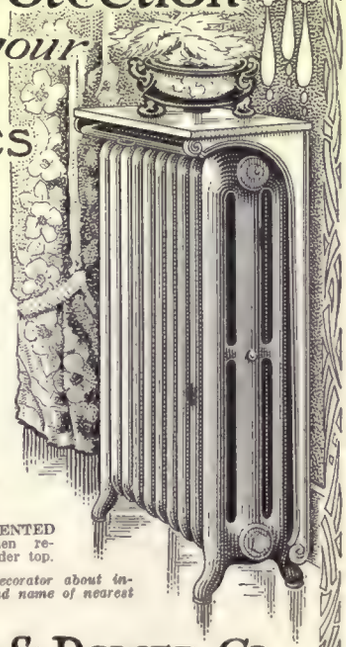


Illustration shows Marble Top Type with PATENTED DUST TRAP lowered for cleaning. When released it automatically closes out of sight under top.

Consult your heating contractor or interior decorator about installation; or write us for full information and name of nearest dealer.

SODEMANN HEAT & POWER CO.
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More Smiles Now

For women have prettier teeth

A new way of teeth cleaning has multiplied smiles. Millions of women now use it. It has changed dingy teeth to whiter teeth. Wherever you look now you see pretty teeth which other people envy.

This new method is at your command. A free test will be sent for the asking. For the sake of whiter, safer teeth we urge you to accept it.

Combats the film

This new way combats film—that viscous coat you feel. The old ways of brushing never did that effectively.

Film clings to teeth, gets between the teeth and stays. It absorbs stains and, if you leave it, forms the basis of cloudy coats, including tartar. That's why most teeth look dingy.

Film also holds the acid in contact with the teeth to cause decay. Germs breed by millions in it. They, with tartar, are the chief cause of pyorrhea.

Most tooth troubles, which few escape, are now traced to that film.

Two methods found

Dental science, after long research has found two ways to fight that film. Years of tests have amply proved their efficiency. Now leading dentists everywhere are advising their daily use.

A new-type tooth paste has been created, modern, scientific and correct. The name is Pepsodent. These two film combatants are now embodied in it. It is bringing to countless homes a new dental era.

Two other enemies

Teeth have two other great enemies. One is starch, which gums the teeth, and which may ferment and form acid. The other is mouth acids.

Pepsodent multiplies the starch digestant in the saliva, to better combat those starch deposits. It multiplies the alkalinity of the saliva, to better neutralize mouth acids. Thus it gives manifold power to Nature's great tooth protecting agents. That's another result of modern dental research.

45 nations use it

Pepsodent now has world-wide use, largely through dental advice. Careful people of some forty-five countries see its benefits today.

Send the coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear.

One week will convince you that you and yours should always use this method. Cut out the coupon now.

10-Day Tube Free 941

THE PEPSODENT COMPANY
Dept. 293, 1104 S. Wabash Ave., Chicago, Ill.
Mail 10-Day Tube of Pepsodent to

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Only one tube to a family.

PAT. OFF.
Pepsodent
REG. U.S.

The New-Day Dentifrice

Endorsed by modern authorities and advised by leading dentists nearly all the world over now. All druggists supply the large tube.

If You Are Going to Build

(*Continued from page* 124)

In some of our loveliest country houses we revert to the old Dutch door, so popular in New Amsterdam. This is a very practical type of door, as it lets in light and sunlight, gives lovely vistas of gardens and hilltops, keeps babies indoors and pet animals out. The one shown in our illustration was designed by Clarence Fowler for Peter B. Wyckoff, at Bernardsville, N. J.

Beginning in California we find, especially in the concrete houses, the arched doorway gaining an ever-increasing popularity. The doing away with the multiplicity of doors, which at one time overwhelmed our domestic architecture, is a very genuine gain. It is an economy, it adds beauty and dignity to the interior of a house and it enables an architect to plan pleasant vistas in even small homes. Of course the arched doorway cannot take the place of that mestimable detail, the door. There are rooms and halls and spaces that must be shut away from contact with other parts of the house, but there was a tendency, especially in our pioneer days, to close every room in, to make our halls little dark entrances and not so much to think of a house as one connected pleasing whole, but rather a series of little rooms completely isolated. The wise architect will strike a happy medium, he will have plenty of doors where they are essential and archways where they add artistic delight.

In fact the building of a small house today is no mere merry pastime for the architect; for usually we want our houses without delay and want them comfortable and permanent and satisfactory for generations to come; we want also, as a rule, for a minimum charge, as much luxury and beauty as we have seen in palaces, cathedrals and we might add ocean steamers.

It may be a joy to feel that every detail of your house has been designed especially for you; that your fireplace, although modeled from the Rumford idea, is nevertheless elaborated into your own dream of a perfect fireplace, that your doors have been planned so that every time you come in and go out, you feel that there are no other such welcoming doors in the world, that your sleeping porch is the most unique, your porches the most personal in all the world; still, nowadays when people do not wish to delay in becoming the happy owners of their own homes, and when we all want the utmost comfort and convenience for the least money, we are turning more and more for help to the manufacturers of architectural detail.

And before we begin to build we send to the makers of beautiful windows, and there are a variety of them, and to the makers of doors, inner doors and exterior doors, and to the makers of floors and window trim to get their catalogues, illustrated. And nine times out of ten, well-designed, well-made stock details go into our homes. So wide is the demand for this help for the homemaker that special woodwork today is being manufactured appropriate for almost all period architecture and furniture.

When You Plan Your Garden

(*Continued from page* 110)

Also, the nearer the garden is put to the center of the plot the more secluded it can be made; and when one has grown to love a garden for itself and for the peace and quiet it can give this seclusion will be appreciated. Here its seclusion is complete, as it is protected on all sides, either by the house or by further garden-like spaces.

To make the enclosure at the end of the plot all the more effective, the fruit garden has been placed there. Between it and the flower garden, and conveniently joined to the latter, a space was left for the little cutting garden. On the service side of the house the comparatively long, narrow strip seemed a suitable situation for the vegetable garden. Running out from the living room porch on the opposite side, a similar strip became very readily the bowling green. Behind the garage wing and immediately accessible to the laundry was obviously the place for the drying yard.

Thus the place was shaped up, and thus any place may be shaped up by observing the principles of this method of design. The particular elements that went into its makeup may not be needed or desired on some other small place, but that fact should not affect the means of arranging in an orderly fashion whatever is wanted on your own grounds, so that each space, whether it be for work or play or quiet pleasure, may be used to the best advantage and may be in a position to co-operate with every other space in making the whole scheme convenient and attractive.

EDITORS NOTE—*This is the first of a series of articles on the simple principles of landscaping. In November Mr. Pratt will discuss the various types of gardens for various situations.*

The Modern Greenhouse

(*Continued from page* 67)

in the little tiny flower shop at the corner,—and Jenkins is a wonderful gardener and he surely knows how to grow everything we need! This is the average family attitude before the greenhouse is installed. At that point the family should consider just what a greenhouse can and cannot do.

The hardest factor to overcome is to make folks understand that in cultivating flowers and fruits under unnatural conditions you are up against the laws of Nature. Roses and sweet peas grow side by side in your garden but they will not in your greenhouse. If you run the night temperature at 50° the roses will sulk and go on a strike, but the sweet peas will smile their handsomest. If you jump the temperature up to 60°, the roses will smile, but the sweet peas will balk and stop flowering. Therefore, we must consider several compartments to our greenhouse if we are to have all the good things we want. Then Jenkins can produce! He needs a cool house for his violets, sweet peas, primula, calendula, etc.; an intermediate house for his carnations, snapdragons, bulbous stock, daises, stock, etc.; and a warm house for his roses, lilies, gardenias, orchids, etc.

(*Continued on page* 130)



A typical bed room suite in eight pieces, Sheraton design. Genuine American Walnut throughout, even to the drawer work. Retailing at $584. Courtesy of Tobey Furniture Company, Chicago.

Cut out this memorandum for future reference.

How to Identify Real

AMERICAN WALNUT

Four things to remember in buying real walnut furniture:

1. Ask if it is real walnut—if all exposed surfaces are real walnut.
2. Walnut has characteristic pores which appear on the surface as fine pen lines, dots or dashes, easily visible to the naked eye. Substitute woods don't show these lines, dots or dashes distinctly.
3. Make sure that legs, rails and mouldings are of the same wood as tops, fronts and sides—real walnut.
4. Furniture made principally of various other woods, but having its larger, exposed surfaces covered with real walnut veneer, is commonly called "Combination walnut." While such furniture is, of course, better and stronger than if it contained no walnut, it is **not** real walnut furniture and should not be sold as such.

The Charm of Natural Walnut

FINISHED in its natural color, American Walnut always gives the effect of great limpid depth of surface which is the delight of the connoisseur.

Modern pieces must be light and compact, as well as durable. And American Walnut combines these qualities with a variable grain and figure that give a truly individual beauty to every piece.

The most beautiful furniture of every age has always been made of walnut. It is the supreme cabinet wood of the ages—and today. Write for the "Walnut Book." It is free.

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Delivered

Ready to Erect

Garages, Cottages, Homes; beautiful designs, high grade construction; factory built complete.

Send for illustrated catalog. State whether you are interested in garages, cottages or homes.

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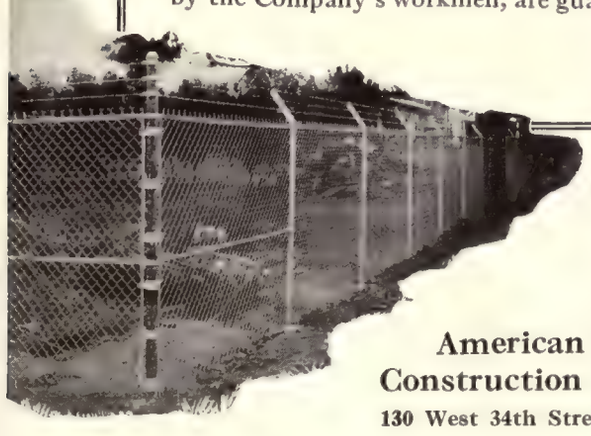
Afco Fences

For Ornamentation—or Protection—or Both

AFCO Fences and Gates are adding to the beauty of many of the country's most attractive estates. Other designs have been chosen to furnish protection against trespass.

Well rounded fence plans provide both ornamentation and protection, each in the proper degree, in the right place. The fence experts of the Afco Service Department are at your command—to guide the combination of individuality of design with practical economy. No obligation.

Afco Fences and Gates, and their installation by the Company's workmen, are guaranteed.



Book 22E Private Estates and Residence Gates and Fences contains interesting examples and suggestions.

American Fence Construction Company
130 West 34th Street, New York

Are you ashamed of your back porch?

Garbage is not only an embarrassing nuisance, but a distinct menace to health.

Unwelcome—and yet no place to go. That is the plight of the garbage. How it heaps up!

Always accumulating and making you ashamed of the back porch. The clouds of flies, the bad odors, disease germs, yowling cats that come at night, all can be traced to the influence of the garbage pail.

The truth is that we have been putting up with make-shift methods of garbage disposal.

You can't throw it in the furnace lest the grates clog up and the house be filled with foul odors. Strangers must be permitted to prowl about the place if it is to be hauled away—a none too safe idea. How simple is the army method in comparison as embodied in the Ranz Garbage Destroyer!

A Ranz Garbage Destroyer slips into old or new buildings (or outdoors) as easily as a stove, and costs less than one.

Dump all wet or dry garbage, old papers, trash, tin cans, bottles—in fact everything—into it. A steady draft of air dries out the garbage and carries away all odor. Touch a match once a week and the job is done. Everything is reduced to ashes or sterilized. Every inch of your place is kept sanitary and clean when there is a Ranz around.



For old or new buildings or outdoors

Write today for free booklet on sanitation. Read how the U. S. army keeps things clean. Your name and address in the coupon below brings it to you.

Ranz Garbage Destroyer

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A Ranz Incinerator will increase the value of your property. Ten years from now every building will have one, as surely as they have doorbells and bath tubs today. If you want to be proud of your place, you must have a Ranz.

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Please mail me your booklet on garbage disposal for homes, apts., hospitals, picnic grounds (check).

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Original in plan and finished in standard Curtis Woodwork

What home offers a more pleasing vista than that above? Original, different, individual, beautiful! Surely a happy combination of careful planning by the architect and extremely good woodwork.

Any lumber merchant who sells Curtis Woodwork carries a stock of just such woodwork. The corner cupboards in the distance, the sash and frame between them, the six-panel Colonial door on the left, the mirror door on the right, all the moldings and trim were selected from standard sizes and designs.

You can go on through the list. There are stairs, mantels, book cases, linen cases, medicine cabinets. You'll find breakfast nooks, built-in kitchen dressers, work tables, ironing boards in wall cabinets.

Regardless of the article, its style or size, you will find but one quality—the highest attainable in wood, in workmanship, in design and in features of construction. Curtis stairs do not creak, drawers do not bind. The quality evident in the home above is present in all homes finished in Curtis Woodwork.

Will your new home have that quality?

You will find that quality reasonable in price because the higher costs of better materials and better workmanship and construction are largely offset by the advantages of standardized manufacturing.

For help in planning your home, with your architect or alone, use the coupon below.

1866 CURTIS WOODWORK

"The Permanent Furniture for Your Home"

The Curtis Companies Service Bureau
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Maintained by the Curtis manufacturing and distributing points at:

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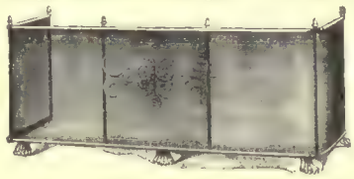
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Mantels that Appeal to Good Taste

Beauty of line, artistry in detail, period and modern designs modified only to adapt them to present standard construction are reasons why the critical taste of home lovers approves

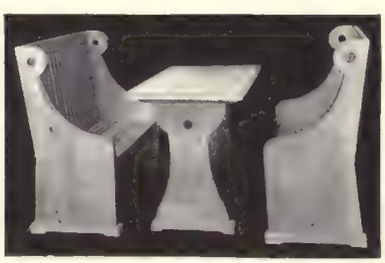
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This Breakfast Set does not require any special setting. It can be used in breakfast alcove, kitchen, on porch or lawn.

Whether your home is new or old, get a PULLMAN BREAKFAST SET for beauty and convenience.

Reasonably priced. Illustrations on request

GARDEN CRAFT, 9 Lake St., Crystal Lake, Ill.

Manufacturers of High Class Garden Furniture, Pergolas, Arbors, Trellises, Lattice Fences, Seats, etc. *Free Literature.*



COLONIAL SECRETARY
(Governor Winthrop design)

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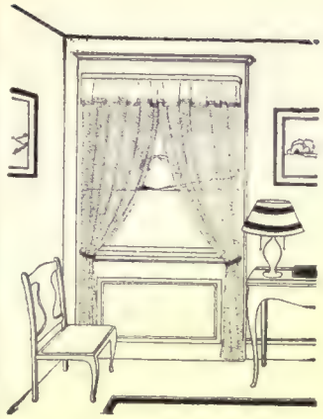
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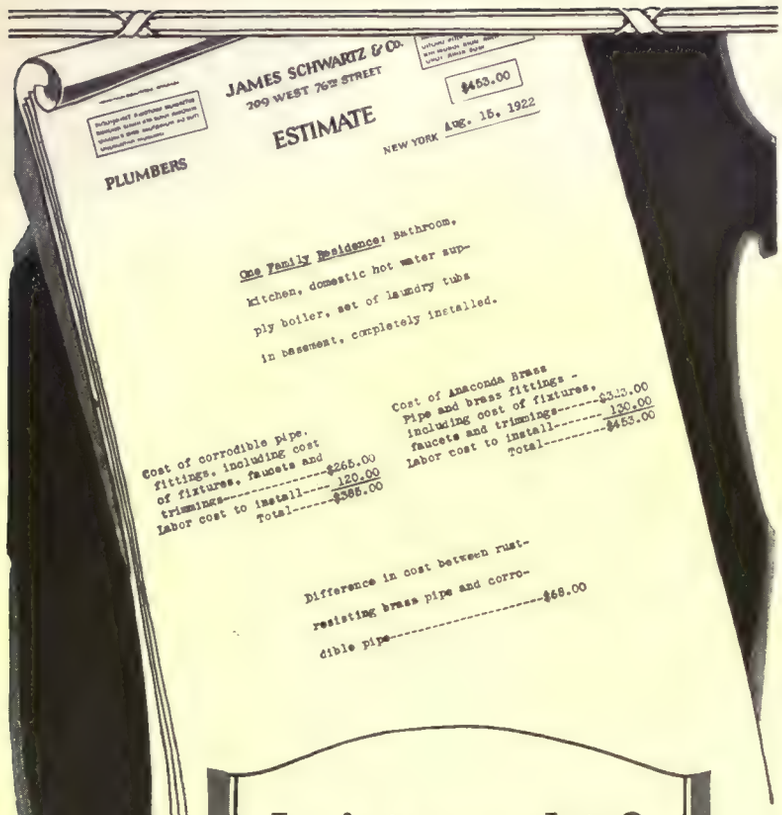
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ESTIMATE
NEW YORK Aug. 15, 1922
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One Family Residence: Bathroom, kitchen, domestic hot water supply boiler, set of laundry tubs in basement, completely installed.

Cost of corrodible pipe, fittings, including cost of fixtures, faucets and trimmings ---------- $265.00
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Anaconda Brass Pipe will not clog, leak nor split. It is your insurance against the annoyance and expense that result from plumbing troubles.

Water rusts inferior pipe, clogging it with internal deposits and causing it to leak or split. Rusty water ruins clothes in the laundry. Leaks discolor ceilings and water damages your rugs and furniture.

Anaconda Brass Pipe prevents all this because it is rustless. No fear of torn out walls and ripped up floors; no rust-stained water for your bath or laundry tubs.

As shown by this estimate for a house costing approximately $10,000, Anaconda Brass Pipe costs only $68 more than inferior, corrodible pipe.

Write for our new booklet "Ten Years Hence" which tells how you can save on your plumbing. It is free

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ANACONDA
BRASS PIPE



The intermediate house offers the widest range. Here are tomatoes growing under glass. These and beans form a good winter crop



Stocks and snapdragons are grown in an intermediate house. In summer the house can be used for melons and potted plants

The Modern Greenhouse

(*Continued from page* 126)

We are not trying to discourage the building of small greenhouses, but we are trying to look the facts in the face so that we will all have a better understanding of what we might expect. It is folly to expect a seven-passenger limousine when we are only spending enough to buy a Ford roadster. We are going to tell you what you can expect and what you should have if you do build a one-compartment greenhouse. Let's start it in the form of conversation such as one often hears on a country place—

THE SMALL GREENHOUSE

"Jenkins, Mrs. Watson has sweet peas in her garden now, and ours won't be ready for cutting for several weeks yet. What is the trouble?"

"Edwards, their gardener, started them in pots in the greenhouse in February, Madam, and yours were sown outside in March."

"My! Such wonderful heads of lettuce Mrs. Watson has, and we haven't anything from our garden yet."

"They were sown in the greenhouse in March and planted out in April."

"But where does he get the room to start all these things in that one little greenhouse? It is tiny and yet his garden is full of all kinds of vegetables that were started indoors, such as lettuce, parsley, tomatoes, cabbage, eggplant and peppers. He has flowers for his gardens, such as heliotrope, geraniums, stocks, salpiglosis, petunias, salvia and cannas."

All these things and many more are possible even from a small greenhouse. They are small, take up but very little space, and they give your garden from three to four weeks' start over the garden started outside in April. It makes possible many of our very best flowering plants that without a greenhouse must be passed up. This does not in any way limit the uses of the house during winter. For the benefit of the beginner we will divide the small house into three divisions—winter, spring, and summer, showing but a few of its many possibilities.

THE COOL HOUSE

Summer in the greenhouse is just as important or even more so than winter. Numerous crops are possible, but more important than this is the preparatory work for winter. Chrysanthemums are one of our best summer crops, coming in flower just as the outside flowers have passed by. So we plant the middle bench in chrysanthemums, for our fall flowers. The side benches we will reserve for calendulas, violets and mignonette, or we will grow a few potted plants, such as primula, cineraria, or for our bulbous stock of narcissi, tulips, hyacinths and freesias. Have young plants of these various crops started to fill the benches immediately the chrysanthemums are passed. For this reason it it is better if the chrysanthemums are grown in pots, as they can then be shifted to the garage or some cool place when they are in full flower. On the center bench we can have some vegetables, such as lettuce, radish, or spinach. In each case select those that do well in a cool greenhouse. Or we can have sweet peas in the center bench.

What about the space under the bench? Is that of any value? Of course, it is. Mushrooms, rhubarb, or endive (chicory) may be grown there.

Thus we have gathered together a

(*Continued on page* 132)



Keith's Special $2.50 Offer

3 plan books, showing 100 designs of artistic bungalows, cottages, or two-story houses —in frame, stucco and brick— with floor plans and descriptions, and 8 months subscription to Keith's Magazine, **all for $2.50.**

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for over 20 years an authority on planning, building and decorating homes — full of helpful suggestions and ideas for home-builders and home owners—

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Beautiful birch

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When you use **birch** your flooring and woodwork is not merely going to look as good but will be as good after years of occupancy of the house as when it was first built.

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You can now have all the convenience and comfort that come with electric light and running water in your country home no matter where you are located. One complete, compact system furnishes them both.

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Walls finished with Cabot's Old Virginia White. Roof Stained with Cabot's Creosote Stain.



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Cabot's Old Virginia White
Cabot's Creosote Stains

The white house has "come back" and with a moss-green, or tile-red roof it is strikingly attractive and yet as refined and restful as it was a hundred years ago. Old Virginia White gives the beautiful white stain effect with no "painty" look, and Cabot's Creosote Stains beautify and thoroughly preserve the roof shingles.

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"Home Kraft" and **"Draughtsman"** each contain Bungalows and Two Stories. **"Plan Kraft"** Two Stories. **"Kozy Homes"** Bungalows. $1.00 each—all four for $3.00. De Luxe Flats $1.00.

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The Brand Peony Farms

The largest plant breeding establishment in the world that is devoted to the originating of new varieties of the Peony.

LAST year the members of the American Peony Society voted upon the comparative merits of all the good named peonies of the world. According to this vote where a flower received not less than 20 votes there were 22 varieties that received a vote of 90 or better.

Of these 22 *World's Best Peonies* Four are *Brand* Varieties

This year, at the first great International Show of Peonies held by the American Peony Society at London, Ontario, Canada, we showed 9 different New Brand Seedlings in a large class, and upon these 9 entries we were given Three Awards of Special Merit. These awards were made by Judges Fewks, Farr and Norton.

Next year we will have blooming on our grounds, over Eighteen Thousand different seedlings from carefully selected seed. Among them are some as fine as anything we showed at the London Show.

If you wish good stock grown in Minnesota's Virgin Soil in such superb Brand Varieties as *Brand's Magnificent, Charles McKellip, Chestine Gowdy, E. B. Browning, Frances Willard, Judge Berry, Longfellow, Lora Dexheimer, Mary Brand, Richard Carvel,* and *Martha Bulloch;* or if you want any others of the World's very best peonies

Send for our

1922 Peony Catalog

This is what one of the best informed peony growers in America said about our 1920 Catalog:

"I started on the first page and read it right through. It is the finest catalog on peonies I ever saw."

Our 1922 Catalog is vastly superior to the 1920 Catalog. *It is the greatest book ever written on the Peony.* It is a true *Peony Manual.*

It tells you everything you may wish to know about the culture, the varieties, and the history of the Peony. It gives valuable charts and beautiful pictures.

Peony growers for 43 years

BRAND PEONY FARMS

FARIBAULT, MINNESOTA



Forcing lilies-of-the-valley is a simple process. The pips are heeled in sand in outdoor frames and brought into the greenhouse as wanted. Water carefully lest the flowers be spoiled

The Modern Greenhouse

(*Continued from page* 130)

grouping of plants that are all possible under similar conditions. In this case a night temperature of around 50° would be desirable. Then when Spring rolls around we start our seedlings for the garden, which do not take up a great deal of space and can easily be accommodated by the finishing of some crop, or the partial removal of some crop that has done good service during the winter.

Bulbous plants are the easiest of all flowers to force in generous quantities, as they take up very little space. A few days on the bench will finish the color, and most of their period in the greenhouse is spent under the benches. This applies to tulips, hyacinths, and narcissi, as they are buried in trenches outside and only brought in as required.

It is also possible to make a selection of vegetables that will do well with a night temperature of 50°. This selection includes cauliflower, lettuce, radishes, spinach, and cress.

THE INTERMEDIATE HOUSE

The only way to keep peace in the family is to grow carnations. At the same time we can have chrysanthemums because the carnations can be accommodated on the side benches. Various other combinations are possible, using the carnation as the principal crop. This requires a temperature around 55° at nights. The bulbs previously mentioned for the Cool House can be grown in the intermediate house, as bulbs are not exacting, especially if they are kept well watered.

A bench of stocks or snapdragons will fit in well with carnations, or, if vegetables are to be grown, beans and tomatoes will be possible. These crops will form the basis for a selection of winter crops for the Intermediate House.

In summer this house can be made useful by growing melons or various potted plants for the decoration of the home. These can be so arranged so as not to interfere with the benching of the carnations, which can be deferred until late in August.

If I had but one compartment to my greenhouse, I would maintain a night temperature of about 55°. This offers the biggest selection in the way of variety and a great many of the plants listed under the Cool House, to be grown at 50°, can be safely grown at this temperature if watered carefully.

THE WARM HOUSE

But suppose we want roses. Then we will run the temperature at 60° nightly. Besides our roses there are many selections in flowers that are possible—calla lilies, Japanese lilies, poinsettas, for the holidays, cyclamen, for cutting or potting subjects.

Here, again, tomatoes or beans may be grown as a vegetable crop, as they are quite flexible and a few degrees either way will not do any harm.



Parsley is a crop that may be grown in the greenhouse although it is advisable to use one of the frames near the greenhouse for this purpose



"The Home Restful"

IT may be only a modest place, yet radiate a warmth of repose in comparison with which even the most elaborate establishment seems cold, austere, uninviting. And all because its surrounding Shrubs and Trees have been properly selected!

NOW is the ideal time to plan and plant for quick results next Spring. Let us help you! Send for our handsome free Book, "Beautiful Home Surroundings." Sent FREE of charge anywhere east of the Mississippi River and north of the Potomac. Elsewhere, upon receipt of One Dollar.

WYMAN'S
Framingham Nurseries
FRAMINGHAM, MASSACHUSETTS



Shade!

"THE burning heat which glimmers over sunbaked lawn and walks robs a home of its rightful attributes of comfort and restfulness during half the year."—Grace Tabor, *The Landscape Gardening Book.* As you look back upon the past summer, does this quotation apply to any portion of your lawn? Has the lack of trees deprived you of half the pleasure that home should give you?

Now is the time to set the matter right—the time to plant those trees that will effect the remedy. We suggest Sugar Maples. They will do more than give you comfort, they will frame your home in a festoon of green, ripening in the autumn to the orange, gold and red of Nature's tapestry.

Moon's have long been specialists in Shade. Send for our Catalogue H. It lists Sugar Maples and many other trees for this purpose. Ask us especially about your own particular problem.

Moons' Nurseries
THE WM. H. MOON CO.
MORRISVILLE PENNSYLVANIA
which is 1 mile from Trenton, N.J.



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(Amaryllis Hybrid Novelty)

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This is just one of the many unusual flower specialties offered in

Our New Fall Garden Guide

If you are interested in having more glorious spring gardens of Tulip beds, Daffodils or Hyacinths, you will want this catalog. It will also acquaint you with our immense stocks of hardy perennials, especially Iris, Phlox, Peonies and a score of others. Write for this free book to-day mentioning this paper.

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The most splendid flower in cultivation. Our collection is one of the largest in the world. We guarantee our Peonies true to name. The following collections we recommend:

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This entire collection for $3.75

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Aurore, White	2.00
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One year old—field grown. All will bloom next season. Should be planted this fall or any time before freezing weather.

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Dorothy Perkins—Red, 75c.—White, 75c.—Pink, 75c.

Any 6 of above listed climbing roses for $3.75

Pauls Scarlet Climber—Dazzling scarlet—new—a great favorite 1.00
Dr. Huey, Deep crimson—one of the latest creations 1.50

Darwin Tulips—The Long Stem Kind

Clara Butt	Apple-blossom pink	**Wedding Veil**	Soft lilac
Farncomb Sanders	Brilliant red	**Reverend Ewbank**	Flushed lilac
La Tulipe Noir	Jet black	**Mrs. Potter Palmer**	Bright violet
Pride of Haarlem	Violet-rose	**Gretchen**	Delicate flesh color
Painted Lady	Creamy white	**Kate Greenaway**	Lilac-rose
Phillippe De Commines	Purple	**Nora Ware**	Silver lilac

One dozen, your choice, $1—50 for $4—or 100 for $7.50

Write to-day for complete Catalogue

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DEPARTMENT 201 SPRINGFIELD, OHIO
Largest Rose Growers in the World



The paneled oak garden gateway is an interesting adaptation of English design with heavy wooden posts capped with sheet lead copper studded

A Garden in the English Spirit

(*Continued from page* 60)

tea things, and a window seat overlooking the garden. Being dark brown, inside and out, it will fit quite naturally into the background of foliage. When this is built the seat will be removed to the other side. There it will face its twin under a thatched roof. Beyond them, a gate lures one to investigate the woodland walk which leads around to the garden house on the other side of the property.

The planting is arranged for a climax of effect in spring, sinking to a minor note in midsummer when the family is away, but rising to greater brilliancy in the autumn.

In mid-winter the beds are outlined by the evergreen pachysandra, accented by globe Japanese yews. Climbing euonymus with its glossy foliage and orange fruit makes the rear fence seem like a green hedge; leaving room in front for a variety of evergreens;—hemlocks kept small in scale by frequent clipping, dark Japanese yews both spreading and upright, bronzy Leucothoe, glossy cotoneaster with its bright red fruit, fine-textured heather and (contributing spring flowers as well) the aristocratic Pieris floribunda and daphne.

To depict in brief the succession of bloom: In March and April the little beds around the pool are gay with masses of purple and gold crocus; pale daffodils set with intention against the evergreens; dwarf iris of lavender and purple contrasting with broad patches of white arabis and silvery alyssum; and early tulips of flashing white and vivid pink. Against the evergreens at the back is a woodsy effect of nodding blue mertensia, foam flower, wild blue phlox, tender pink southern azalea, and dwarf pink Japanese quince, with budding maples and cherries overhead.

In May come tall globes of yellow trollius, the golden tulip Moonlight, forget-me-nots, primulas, poet's narcissus and columbines; Darwin tulips of fawn and violet and vivid rose rising above bleeding heart and lavender polemonium reptans; lacy things like astilbe, spiraea filipendula and meadow rue; all subsidiary to the iris. Because of its permanence, ease of culture, and infinite variety, many irises were used: the early dwarf pumila and alpine hybrids (see planting list for colors); intermediate iris—a cross as its name indicates, coming both in season and height between the pumila and the German; the tiny lavender I. cristata in late May; the imperial porcelain-blue I. pallida; and German varieties of every color from pure white, palest straw, light blue to lavender and deepest purple. As a climax there blooms a royal combination of purple wistarias in tree form, with orange and yellow azalea mollis, Darwin tulips of lavender and orange, and iris of deepest violet.

There are a few effective though short-lived spikes of blue lupine; lemon lilies with the Yale blue Iris sibirica orientalis; and Iris Snow Queen rising from a background of ferns.

In June come silvery pink oriental poppies under the double flowering crab with the taller polemonium and white heads of valerian; single pink peonies and sulphur-yellow meadow rue, Harrison's yellow rose and the newer rosa Hugonis; climbing roses of pure white, yellow, blush and vivid carmine. All of these are accessory to the larkspur whose stately stalks bear every conceivable scintillation of blue. Against the brown fence hollyhocks of pink and salmon and lemon yellow vie with the early pink phlox.

Midsummer is more subdued, with gypsophila, a little phlox, and some second bloom from the larkspur. If for some reason more flowers are wanted at this season it is a simple matter to put in some carefully chosen annuals over the bulbs—like verbenas, snapdragon Mexican tuberoses or heliotrope. In an extreme emergency, such as a wedding, I have seen them sink bottles in the ground, deceitfully inserting therein speciosum lilies and gladioli, but a little forethought in June makes this unnecessary.

In early fall the garden becomes gay again with sky blue asters, pink speciosum lilies, pale pink gladioli, myrtle planted in July, lilac tassels of the buddleia, late white phlox and Japanese anemones with their golden hearts. Later, arrive many button chrysanthemums, like cheery winter birds, gold and bronze, white and rose.

Each plant has a part to play. It must contribute something or it cannot stay. Some are chosen for the leading roles like iris or larkspur; some for the understudies, like forget-me-nots with the tulips; some for special situations, like meadow rue and lemon lilies for shade; some to bridge a gap of a few days in the pageant of color, like the Cerastium tomentosum after the iris; some must be watched lest they overcrowd, like asters or physostegia; some must be coddled until well established like daphne or dictamnus. A few must be eventually replaced, like the tulips, but most of them are especially selected for their enduring qualities.

Altogether it is a fascinating game, this making of a garden by degrees, all the more so because never finished. When these ideas have been worked out new ones will develop, but is not that the lure of every garden?

House & Garden



House Planning Number



The good Maxwell is today generally recognized as absolutely alone in the value it offers.

The beauty which sets it apart and in a class by itself is no more unusual than the greater value it reveals in all that makes a motor car desirable.

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The Good

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House & Garden

THE GIFTS OF DECEMBER

HAVE you ever noticed the way the Christmas editions of English magazines are edited? Someone, many years ago, created a formula for them—and they've never changed. Of course, there are a lot of pages in color—girls in ballet skirts being kissed under the mistletoe and obstreperous children dancing around a tree and the usual church and snow scene. These are perfectly harmless and sometimes pleasing. But the text! "Christmas Bells in Kamchatka," "Watching the Old Year Out In Beluchistan," "Plum Pudding In Pretoria," "The Wessex Wassail Bowl." The idea seems to be to represent the entire empire in these issues.

Were American Christmas editions edited in this fashion our readers would have to wade through such pabulum as the following—"Making Merry in New Mexico." "Holly and Hollywood," "Minnesota Hangs The Mistletoe," "Santa Claus Caught Sleeping in Philadelphia."

Fortunately for American readers, we have not adopted that British formula. We've taken an entirely new viewpoint on how readers can be best served by Christmas issues. The Nast Group of which House & Garden is a humble part, is edited to help its readers select Christmas gifts; its Shopping Service helps facilitate their purchases.

Long before the average reader thinks of Christmas, when summer is still on the land, before the trees turn, our shoppers have started to work on these issues. For Vogue there must be over four hundred gifts, for Vanity Fair over a hundred and for House & Garden over two hundred. They must be photographed or sketched. An endless amount of bookkeeping is done about the prices and the available stocks. When the last page of gifts has been released to the printer, a motor takes these shoppers off to a sanitarium where they recuperate the rest of the winter.



This immaculate kitchen corner, with its shelf over the door, and its valance, is one of a number shown in the December issue of House & Garden

The word "Service" has been very much overworked, but that is the principle of these three magazines in their holiday issues. Not that we aren't interested in how they celebrate the day in Kamchatka, but really, we are more interested in helping the woman in Kalamazoo and the man in Dallas do their Christmas shopping. And because there are all lengths and breadths of pocketbooks, and all manner of people to give to, the gifts in these issues are vastly varied in price and kind.

There will be over twelve pages of Christmas gifts in the December House & Garden. Each gift is numbered, so that their ordering through the Shopping Service is made a simple matter. Of course, there are other things in the issue—forty or more pages of other things. These you can turn to when the shopping is done.

As there will be quite a demand for this issue it might be wise to order your copy from the news agent now.

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A particularly successful combination of distinctive Schumacher fabrics

Rare old fabrics suggest designs for use today

OLD documents treasured in the Museé des Tissus de Lyon were the inspiration for the figured fabrics in this group.

The originals were created during the reign of Louis XVI when the weavers of France were producing symmetrical forms of unrivalled beauty.

The exquisite *lampas* in the center with the design in cream silk brocading on an old rose background is a worthy example of the modern weavers' skill in reproducing choice old motifs. Used in charming combination with it, is the small figure brocade in a deeper shade of the same color.

The third fabric is a Schumacher Taffeta. Unlike most taffetas this one gives almost endless service. In the many years Schumacher Taffetas have been used, no instance of their splitting or cracking is known.

* * *

LIKE the figured fabrics illustrated here, many others woven or exclusively controlled by Schumacher owe their inspiration to old motifs created by the master weavers of past centuries. No matter what type of room you contemplate re-decorating, your own decorator can show you appropriate Schumacher fabrics, any of which may be purchased through your decorator or upholsterer.

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The HOUSE & GARDEN BULLETIN BOARD



DURING the past year Pittsburgh, "The Mother of Millionaires", permitted to be razed one of the finest examples of early American architecture to be found in Western Pennsylvania. "Homewood", the famous old Wilkins mansion, was a distinctive landmark of that city. Erected in 1832, it expressed the highest attainment of the Neo-Greek style in domestic architecture. As he city grew, it encroached on the lands of this great estate. Finally even the house itself was threatened. Opportunity was given, it is said, for public spirited citizens to save this structure, but it was evidently not the will of the people. Parts of the magnificent portico are being preserved for exhibition in the large museum of the Carnegie Institute.

Thus passes one of our fine old country homes, a house worthy of preservation and restoration. Thus also are passing equally fine and historic homes and buildings in various parts of the country.

Isn't it about time that Americans look to the preservation of these landmarks? Or has our foreign population so overwhelmed us that we cannot rouse enough interest and support for such a worthy object?

The mere fact that a building is old should not be the sole guiding reason for saving it. If it has historic associations, then patriotic organizations can strive to save it. But when a house is lacking in these associations but is a fine example of the architecture of its period, that merit alone should justify its preservation. We should keep our old examples, cherish them, restore them to their erstwhile grandeur, for the inspiration and instruction of future generations.

House & Garden is seriously devoted to bettering architecture in America. It believes that, unless these old examples of fine architecture are saved, we will lose our standards. Will the readers of House & Garden support it in this effort to preserve these buildings?

LAST spring several of our magazines printed a strange appeal. It was made in the name of one Charles Chapin, an inmate of Sing Sing, for bulbs and perennials for a garden he was putting in there. Some thirty of more gardeners contributed seeds and bulbs that ranged into the thousands. One garden enthusiast in Massachusetts sent a hundred plants of hardy phlox, a hundred choice iris, thirty-six peonies and several dozen lily bulbs. Never before has there been a peony grown in the Sing Sing prison grounds; next year there will be more than a hundred, and at least a thousand iris plants. Several new flower beds have been put in, one of them 469 feet long. An amazing achievement under such limitations.

A parallel story to this is the report of the San Francisco Dahlia show, held in San Francisco August 31st to September 2nd. The prize for the best display by a public institution was awarded to dahlias from The Garden Beautiful, the development at San Quentin penitentiary. Three thousand blooms, representing two hundred varieties of dahlias grown in the prison yard by the convicts, were exhibited. As any gardener can realize, this dahlia development must be quite extensive—and yet it is the outgrowth of a single tuber mailed to one of the prisoners several years ago.

Thus in two great prisons at least, men come forth from their cells to grow flowers. A strange, albeit ironic, fullfillment of Abraham Cowley's wish for a small house and a large garden!

TO the casual reader of this issue it may seem absurd for us to publish an article on weights and measures as applied to the kitchen; but the careful householder will think quite the opposite. Human nature being as it is, our communities are obliged to maintain special departments whose duty it is to see that the citizens are not short-weighted.

At present there is quite a lively crusade on against short measures at gasoline filling stations. While the majority of men in business are reasonably honest, and know that petty disonesty, such as short measuring, never pays, there are numbers who are careless in these matters. Counter scales an ounce or two off may eventually be apprehended by the municipal inspectors, but the housewife can help a lot by checking up such possible shortages with the intelligent use of scales and measures in the home.

IT was a wise vision that first conceived the idea of laying memorial roads to our soldiers, instead of spending the public contributions on statues that are artistically questioned able. The memorials that were erected after the Civil War—and what town and hamlet isn't disfigured by them?—stand to-day as constant reminders of an era of bad taste. We couldn't possibly repeat these mistakes. Instead, we have laid out good roads, roads which make easy the transportation between town and country,

France, it seems, has fallen into our old post-Civil War bad habit. Pass through France today; each city and litte town has its statue—and each is worse than the one before. The same money would have built a section of good road and planted trees along its sides.

In Utica, Ohio, a citizen, who recently died, left a sum of money to be expended on a four mile section of permanent brick road. It is a unique memorial and worthy of emulation.

INTERIOR Decoration is the handmaid of Architecture. And the handmaid has now grown lp to an amazing stature. Heretofore decoration and the decorative arts were always included among the exhibits at the annual show of the New York Architectural League. Of late years there has been almost as much decoration as architecture. It was a wise and natural progression, then, for the Arts-In-Trades Club of New York to initiate its own salon. This was opened in late September and the exhibition continued through October. It is, in a manner of speaking, purely a male exhibit, as the Arts-In-Trades does not include among its members any of the women decorators. Consequently there was a decided air of masculinity and formality about the show. In another year, when the movement shall have gotten into stride, these annual exhibits should be of primary artistic importance. It has made a brilliant and courageous start. It may be expected to do some really important things in the years to come, least of all of them being that such a series of annual exhibits must certainly emphasize the importance of this popular phase of architecture and show by means of actual examples the means and methods of properly decorating our houses.

THE old-fashioned autumn flower show, which was not unlike the country fair, with its exhibits of huge pumpkins and autumn chrysanthemums, has, of late years, been supplanted by exhibitions of dahlias. In this country dahlia enthusiasm almost threatens to rival in fervor and popularity the tulip craze of old Holland. Consequently, the American Dahlia Society finds the culmination of its efforts each year in an annual exhibit in New York.

The exhibition held in the latter part of September quite outran previous shows in the quality and quantity of bloom and in the attendance of dahlia fans. More than half a million blooms were exhibited. These came from over a hundred professional growers and amateurs, and ranged in size from the huge blooms to the tiniest mignons. Among the exhibits were three hundred new seedlings, showing some variation from parent plants.

Of course, professional growers of dahlias find this one of the best opportunities to show their new creations and achievements, but it is a good sign that each year at these shows more and more amateurs are exhibiting. The average amateur gardener may be inordinately proud of his floral achievements when he compares them with a neighbor's; comparing them with the work of a professional, however, is a prospect that is apt to dampen his ardor. This modesty is natural, but it ought not to deter amateurs from venturing into these annual shows. And to this end we feel it would be doing a great service to floriculture if more estate owners would plan to exhibit at these annual shows. It would not only awaken more public interest in flowers, but would give both the owner and his gardener a justifiable reason for pride.

FREDERICK Sterner, whose "Parge House" is shown in this number, might be called the father of town house remodeling. It was Mr. Sterner who first transformed a row of brick houses on East 19th Street, New York City, into an unusual architectural group that has added to the picturesqueness of the Gramercy Park section of the metropolis. From that beginning has grown a lively movement to remodel old brick and brownstone town houses, not only in New York but in other cities.

Nina Wilson Badenoch, author of "Planning The Kitchen", is in the House Service Department of the People's Gas Light & Coke Company of Chicago and is an authority on the planning of new kitchens and the rearranging of old ones.

H. Stuart Ortloff, who contributes the article on Uncommon Shrubs, is a landscape architect located in New York and is editor of the bulletin issued by the New York City Garden Club.

G. A. Ziegler, whose Colonial bungalow is shown further on, is an architect practicing in Philadelphia.

A. T. Wolfe, who writes on "Occasional Chairs", an absorbing subject both for the collector and the decorator, is an English authority on furniture and decoration.

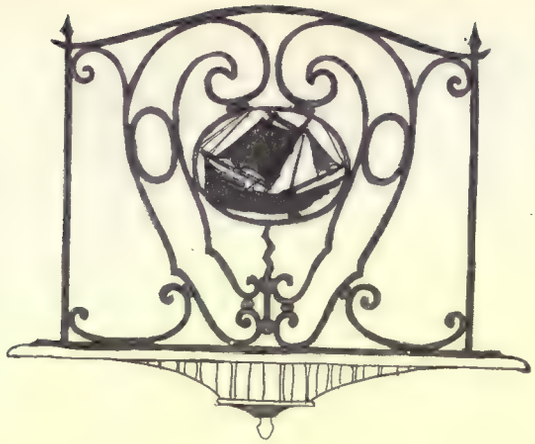
Verna Cook Salomonsky, whose "Linen on the Line" should help solve the Monday laundry problem, is an architect practicing in New York and a lecturer on architecture.



Arnold Genthe

THE SILHOUETTE VALUE OF WROUGHT IRON

When it serves as grille to a doorway or window, wrought iron has two-fold beauty: outside, its design and texture are contrasted with the wall surface; inside, it is silhouetted against the light. On the inside it also serves to break the view into irregular panels that are easily grasped by the eye. An example of this inside beauty is found in the entrance doors of the home of John D. Rockefeller at Pocantico Hills, N. Y. The door is of simple, bold design. Through it one catches glimpses of the gardens, with the reproduction of Giovanni da Bologna's heroic statue at Florence and the terrace balustrade in the foreground. Welles Bosworth was the architect



DECORATIVE WROUGHT IRON

An Appreciation of Some of the Modern Work Designed by American Architects and Executed by American Craftsmen

GILES EDGERTON

JUST a little way beyond Heidelberg you come to that famous and absurd little rivulet called the Tauber, a narrow stream meandering with gentle dignity through primitive Bavarian villages. And on the banks of this stream, every few miles, a little group of crouching gray houses with their gay flowering roofs circle about a tiny church with a tall severe steeple.

But in these old and somber lonely churches are many things besides fervid preachers and devout worshippers. In the windows, for instance, are often the finest bits of old stained glass, deep wine red and sapphire blue and clear rose, as beautifully patterned and colored as the Rose Window in the great Strassburg Cathedral. And often, too, the light from the glowing glass streams down over altars of startling beauty, carved in the glory of Bavarian mediaeval art—as for instance the altar of the great Reimenschneider at Detwang in that forlorn, tiny church of the neglected little village, to reach which you cross the splendid 12th Century bridge over which crusading knights passed out of view, wearing the colors of the sad ladies left behind.

There are twelve gates to this ancient city of Rothenburg, and by every gate is a special tower and up the old stone stairways of each tower you pass from time to time the most wonderful wrought iron grilles of the most famous Bavarian craftsmen. And also in this 12th Century city every house of any pretension has the most delicate, lace-like grilles of iron that make us think of Maurice Hewlett's ladies with their eyes like doves, and their fragile bodies like old Nuremburg Madonnas. There are also oriel windows on the corners of some of the oldest houses in Rothenburg, and there are rich and ornate wrought iron grilles in these projecting windows. There is a delightful story about these oriels which invariably are the homes of the bakers, or have been inherited from baker ancestors.



An unusual effect, almost the effect of stained glass, is given this entrance door by the bird in wrought and repoussé iron. H. T. Lindeberg was the architect and Samuel Yellin, of Philadelphia, was the craftsman

It seems that many years ago when the French were trying to invade Rothenburg the bakers at night, preparing the morning loaves and rolls, heard the shoveling and pounding of the invading army in their effort to dig an underground passage. And because the bakers saved their town, the greatest honor was given them—that of the use of the oriel window with a wrought iron grille.

Since then the history of wrought iron has kept pace with every famous development in architecture; magnificently in Italy, with quaint picturesqueness in Spain, with lace-like beauty in France, more robustly in England; and now its Western course has brought it to America, first of all to the Southeast down in Matanzas in Cuba. This, of course, is a direct inheritance from Spain. One would know that, without tracing the history, because the designs, simple and exquisitely fine, are the traceries one remembers in the stone carving of Arabia, India and Algiers. In these wonderful old plaster houses at Matanzas windows are completely hidden under the frosty, fine grilles. Even the great half circle windows under the plaster arches carry their web-like drawn wire grilles, and the railings down the tattered old stairways and in front of the narrow porches are magnificent specimens of old iron work. And all the





The overdoor in the residence of Frederick Humphries, Morristown, N. J., is an intricate design of birds, flowers and scrolls. H. T. Lindeberg, architect; Oscar Bach Studios, craftsmen

most splendid gateways have their outer iron doorway finely wrought in simple but exquisite pattern. America has seen no finer ironwork than that on the façade of the Quinta de Cardenal at Matanzas.

Of course, many of the early settlers brought in turn examples of ironwork peculiar to their own country, or at least they brought the memory of it and the craftsmen. Consequently fine examples of English ironwork are to be seen in Charleston, also something of the French work; and further down, in Louisiana, we find the iron craftswork almost wholly French, and frequently cast iron, rather than wrought, but this exceedingly good of its kind.

In St. Augustine the Spanish influence is again noticeable in the iron grilles and railings and balustrades, but here it is more of the north of Spain, more removed from the Moorish influence.

For a time all quality and beauty seemed to disappear from iron making in this country, and cast iron, along with every sort of other factory product, had its day in the Victorian era. When we first began to manufacture in America we were very proud of it and quite excited about it and the machine-made product affected all craftsmanship. Our industrial arts lost personality and beauty, and we seemed only to want what was turned out of the factory,

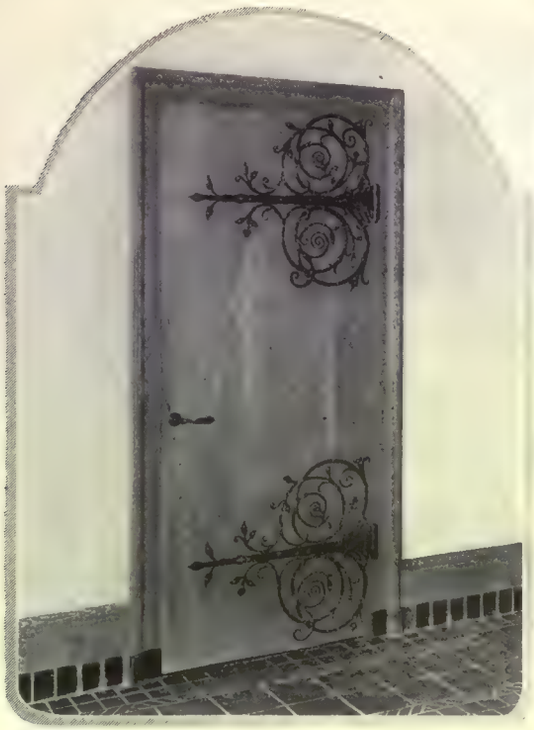
Flat iron strips were used in creating the garden grille of this gateway at Quanabacoa, Cuba





An overdoor in the Carr residence, Lake Forest, Ill. H. T. Lindeberg, architect; Oscar Bach Studios, craftsmen

Detail of gate at workshop of Samuel Yellin, craftsman; designed by Mellor, Meigs & Howe, architects, Philadelphia



Elaborate strap hinges on a door of plain wood is the effective treatment used in this residence at Minnetonka, Minn. H. T. Lindeberg, architect; executed in the shop of Samuel Yellin, craftsman

characterless and without individuality. This dismal state of affairs lasted until travelers to Europe began to realize that we were doing something very clumsy indeed wherever we were using iron, just as we were doing clumsy things with our architecture, with our clothes; and though our manners were not clumsy, they were so unreal that it didn't much matter about them.

The next stage was the bringing over of beautiful examples of iron of the finest wrought variety, to be used in this country. We brought gateways from Spain and grilles from Bavaria and fine old balustrades from England; we brought them from churches and palaces and little houses. In the main they did not suit our lives or our architecture, except where they were in the hands of artists who built up about them, and developed more beautiful architecture because of the inspiration of some little bit of wrought iron or fine old carving.

It is really only within the last few years in this country that we have begun to create a type of wrought iron that essentially belongs to our American country houses, that is designed for them and wrought for them, done by modern craftsmen with feeling and imagination. We are showing in the illustrations of this article some of the wrought iron influenced by tradition, as the beautiful gates and arches on the estate of John D. Rockefeller, which are typically

(*Continued on page 100*)



Drawn wire grilles and wrought iron balustrades are combined in this house at Matanzas, Cuba



The peacock window grille designed by H. T. Lindeberg, architect; Oscar Bach Studios, were the craftsmen



Wrought iron frame of terrace arbor on the Rockefeller estate, Pocantico Hills. Welles Bosworth, architect



Gillies

Old English oak used in Tudor paneling establishes an atmosphere of dignity in the drawing room. An interesting feature in the farther corner is the stairs, with an elaborately carved antique post of old oak



(Below) In Mr. Sterner's library the main points of interest are the oak ceiling beams, which form the construction of the floor above, the 15th Century English glass and the old French mantelpiece



The Tudor oak paneling and the tray of the drawing room have been repeated in the dining room, giving a sense of continuity to these adjoining rooms. Wide oak floor boarding used

"PARGE HOUSE"

The Residence of

Frederick Sterner, *Architect*

New York City



The other end of the drawing room finds its interest in a beautiful old Tudor fireplace, above which hangs a tapestry of the period. The hardware for this room and the rest of the house was made in England by specialists in this style



A combination of red brick, white stucco and pargetry are used in the finish of the walls. Wrought iron grills and balconies and window wood trim in green make this a colorful exterior



"Parge House" was so named because of the English parge work used on the extension. Leaders and gutters ore of decorative cast lead. Variegated colored slate was chosen for the steep, effective roofs

HOW TO BE HOMELY THOUGH HANDSOME

The Problem Which the 20th Century Architect is Gradually Solving is to Design Houses that are Both Livable and Distinguished

THE passion for display, the desire to make a splash, to impress and astound the common herd, are habits of mind which seems to have gone out of fashion in these democratic days. Aristocrats who, in the past, would have rolled about in huge gilded coaches attended by troops of retainers in livery, prefer nowadays to glide along unobserved in the comparative obscurity of a closed limousine. Two hundred years ago the great Lady Mary Montagu found it impossible to settle in Naples on the grounds of expense; a lady of her rank could not have held up her head in Naples without a glass coach, two gentlemen ushers, four running footmen to go before her carriage when she rode abroad, and eight other servants for the house. One could not be a person of distinction in Naples on less. True, the Neapolitan nobility never entertained and lived principally on dry bread and olives. But that did not matter so long as the appearance of grandeur was kept up before the public.

IT was only natural that this passion for display and exterior grandiosity should have had its effect upon architecture. The houses of the 17th and 18th Century showed traces of the dominating fashion at every turn. Long vistas led up to imposing facades; long suites of reception rooms, all carved and painted and gilt, receded majestically away as one entered the house. Ceilings were raised to preposterous heights, the lofty doorways seemed built for giants, the great staircases were wide enough for two coaches to pass one another with a foot or two to spare. The effect was overwhelming; and if, as was often the case, the bedrooms were dark and low and uncomfortable, if the servants had to sleep in pigeon-lofts and dog-holes, what did that matter? These little inconveniences were not noticed by any one outside the family. The public saw the facade, the reception rooms, the great staircase—and was duly impressed. The rest was of no importance.

But display, as we have said, has gone out of fashion. We now reserve the best of our houses for ourselves and not for others; we arrange our architecture, not for display, but for modest retirement. Houses that in the past would have turned their best face to the road, inviting attention and admiration from the passers-by, now lavish their beauties on the garden. Indoors, their reception rooms are no longer designed to impress and overwhelm; they are designed to be comfortably lived in, and the rest of the house, so often sacrificed to the past, is planned with the same loving care as the more public rooms.

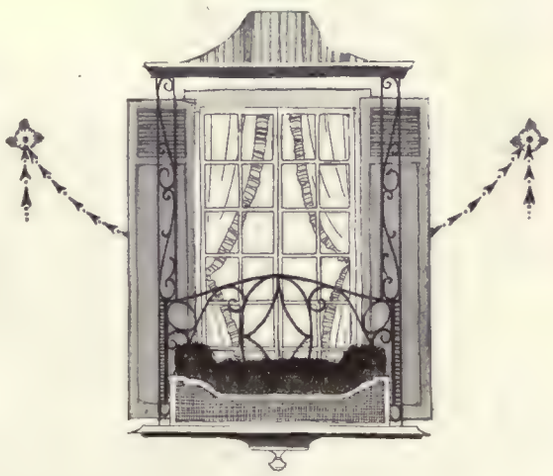
There can be no doubt that the waning of the fashion for grandiosity and display has been, on the whole, extremely salutary for all forms of architecture. The effects obtained by the old architects were, no doubt, aesthetically splendid; but after all, a house has to be lived in as well as looked at, and comfort was too ruthlessly sacrificed to the grand fashion. Our retiring, inward-turning way of life has led architects to study comfort and practical efficiency with a commendable earnestness. Even in buildings where grandiosity and display are still important—in hotels, and offices, and public buildings of all sorts—the splendor is always combined with convenience in a way unknown in the past.

ALL reactions from an excess are liable to run, in the opposite direction, into another excess as bad, very often, as the first. This reaction from architectural display is no exception to the rule; and though the excess of retiring modesty into which it has run is not so bad as the excess of grandiosity from which it started, though it has produced, as we have seen, useful fruits in the shape of greater comfort and convenience, an excess it still is, an excess that should be corrected. Fleeing from the grandiose and gaudy, we too often find ourselves plunged into the merely pretty and quaint.

What we need, here as in everything else, is a compromise between the two extremes—between uncomfortable pretentiousness on the one side and convenient meanness on the other. We want houses which, though they may be built primarily for the comfort and aesthetic satisfaction of those who live in them, shall yet hold up their heads before the outer world in a noble and dignified manner.

There is evidence in much recent work that this necessity for finding a compromise between the grandiose and the petty is being appreciated by contemporary architects. Symmetry, the dignified facade, the plain room of classical proportions—these good things are being rediscovered. It is being found that a house may be comfortable, convenient, and thoroughly homely without being made to look like a glorified cottage. The quaintnesses and arty "features" of ten and twenty years ago are being relegated to the limbo of dead fashions and we seem to be reaching out for a grand style that shall also be homely and convenient.

IN the gradual evolution of this new style there can be no doubt that business architecture has led the way. It is difficult to make an office building look like a cottage, and what is more, the business man who knows the commercial value of display does not want it to look like a cottage. He wants it to be grand, and at the same time he wants it to be convenient. Domestic architects are following suit, and the new houses that are now being built show, more and more, a tendency to conform to the dignified plan. One of these days, it may be, we shall find that we have inaugurated a new and interesting phase in the history of our domestic architecture.





THE MANOR HALL

The large manor hall is a feature of houses that follow the manor house type of English architecture. It is a room of noble proportions, paneled, with ceiling beams exposed, and lighted by large multiple windows. In such a room the walls may be hung with tapestries, paintings of big proportions and heads of game. Such is the hall in the home of E. F. Hutton, Roslyn, L. I., of which C. M. Hart was the architect



The Georgian is a formal type requiring a dignified setting

EVOLVING A HOUSE PLAN

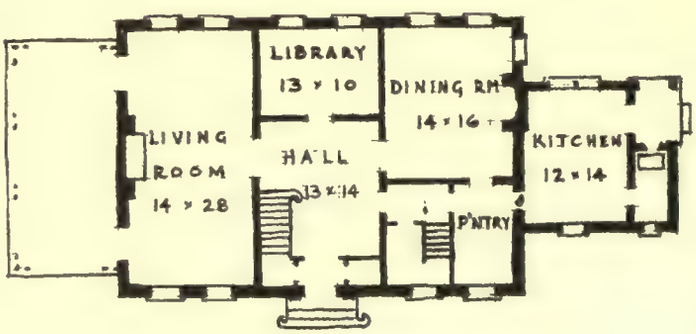
Some Suggestions on What To Do Before You Consult An Architect

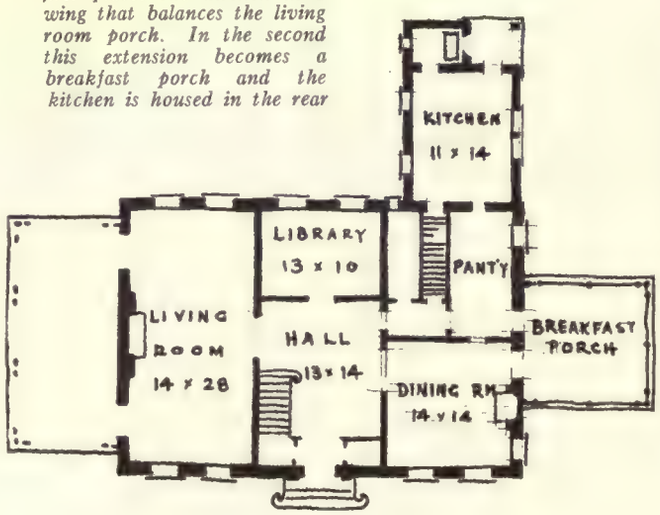
LUTTON ABBOTTSWOOD

JUST as certain types of women affect the floppy, Dolly Varden kind of hats because they believe themselves to be Dolly Varden types, so do certain kinds of people prefer to live in Dutch Colonial types of houses, or Georgian Colonial, or English cottage or Spanish. In fact, without drawing too much on the imagination, intelligent and appreciating prospective home builders might be divided into these four groups, with a minor group that sees itself living happily ever afterward in a house of Italian precedents.

We hear a lot of talk about a house expressing the personality of the owner. This is a pretty phrase which doesn't mean much. Houses are typical of certain kinds of people, and these kinds fall under the heads noted above. The house that expresses an owner's personality is usually a nightmare of architectural mistakes. Nothing against the owner's personality, you understand, only it simply doesn't seem possible to crystalize an individual personality into brick, stone and timber.

Consequently, the first thing to do when you have determined to build a house is to find into what group you fall. Are you farmhousey and Dutch Colonial? Or formal and Georgian? Or romantic and Spanish? Or do you visualize your life and habits rather steadily picturesque in the manner of the English cottage?



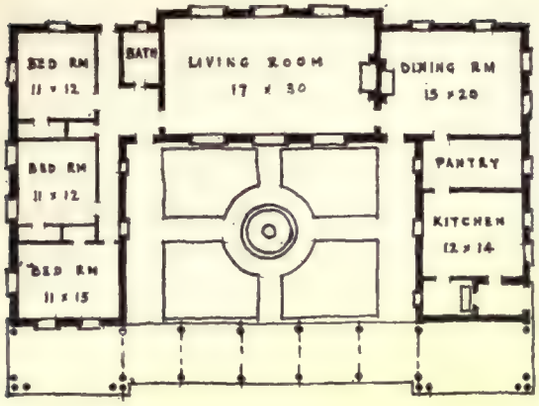


Two plans are suggested for the Georgian design. The first places the kitchen in a wing that balances the living room porch. In the second this extension becomes a breakfast porch and the kitchen is housed in the rear

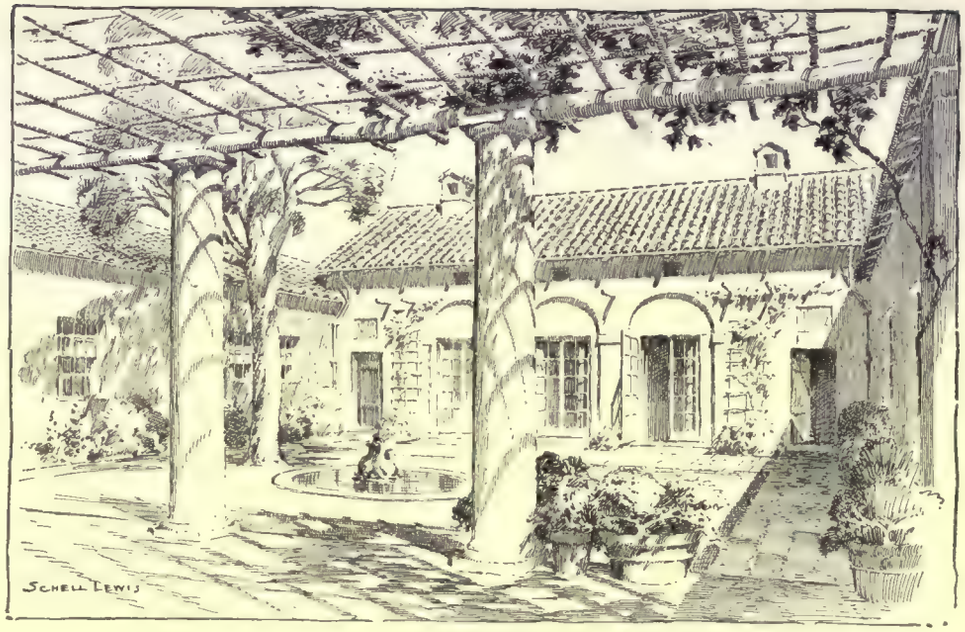
Frankly, such talk is anathema to architects. Architects will say that there are two ways of arriving at a design for a house, and one is right and the other is wrong. The ideal way is to draw up rough floor plans according to the requirements and desires of one's family, and then fit these plans to an exterior design. You start with the inside first and the outside of the house comes last. According to the wrong, but nevertheless more popular method, you choose the sort of house you want, and then work the plans around until they fit that design. With this method looks come first. You proclaim yourself as Dutch Colonial and aren't ashamed.

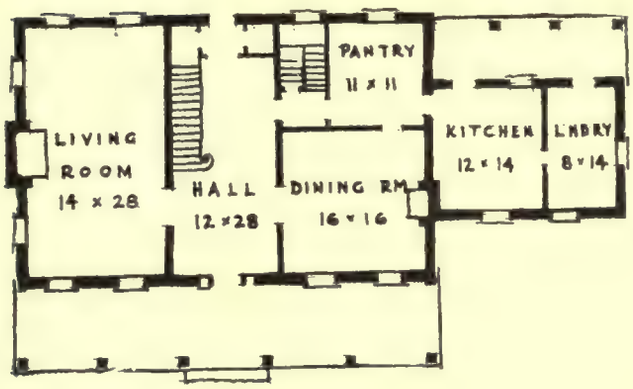
Of course, all this is in the early stages before you have discovered the price of brick F. O. B. Haverstraw. When you come to place

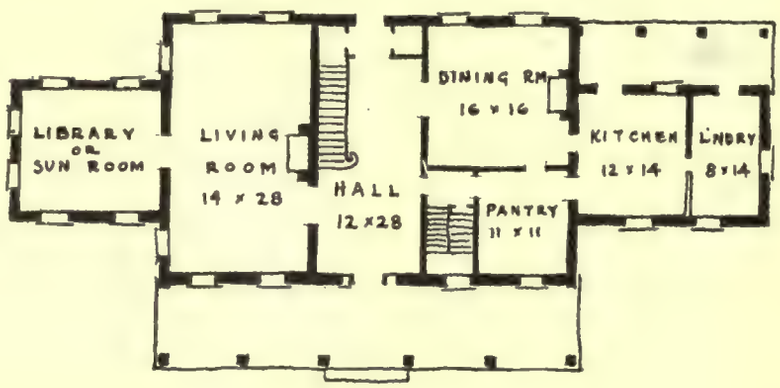
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The Spanish type, suitable for the South, Southwest, and southern California, is built around three sides of a patio, with the fourth side enclosed by a pergola. Stucco walls and red tile roof would be used. All the rooms, of course, are on the one and only floor







The second plan for the Dutch Colonial house shows the extension of the first plan repeated on the other end and housing a library or sunroom. With slight alterations the first of the Georgian plans could be used here very nicely

Dutch Colonial is a deservedly popular type. It has long, low picturesque lines, rests comfortably on the ground and can be erected in a number of materials—shingle, whitewashed brick, clapboard, stone and hollow tile



OCCASIONAL CHAIRS

A. T. WOLFE

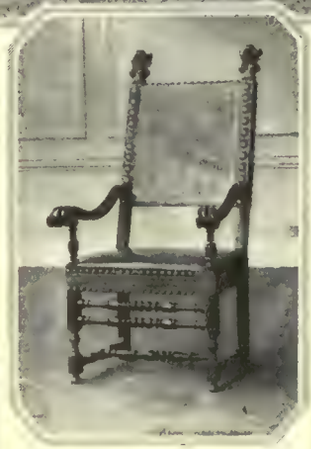
AN occasional chair is the rather clumsy designation commonly applied to those chairs which are not part of a set. The little pull-about living room chairs, in odd shapes and sizes, are "occasional," and the phrase also includes detached easy chairs and may be even extended to a small settee or love seat.

These chairs steadily increase in number and variety with the increase of domestic comfort and luxury. Except





(Right) An English fireside chair of the Georgian period. Montague Flagg



To right of table, a James I oak chair, to left a Charles II. From P. Jackson Higgs



(Left) An Italian 16th Century chair with tooled leather back. Courtesy of W. & J. Sloane

A Queen Anne walnut occasional chair with a back panel of gilt gesso on glass. From W. & J. Sloane



Even the rocker can be an occasional chair. This reproduction of a Revolutionary piece is covered with a water lily pattern of glazed chintz. Erskine-Danforth



Charles II walnut chair, richly carved and gilded. Hampton Shops



For occasional purposes one might use this upholstered chair of Chippendale lines. Erskine-Danforth



This mahogany Chinese Chippendale settee, which could be classed with occasional chairs, has a covering of black but gay wool tapestry. Barton, Price & Wilson

in the sense of rarity, they cannot be said to have existed in England at least much before the Restoration. In mediaeval times chairs of any kind were exalted splendors, symbolizing rank and position, a tradition which may be traced today in the ceremony of taking "the chair." The few Elizabethan chairs were straight-backed and hard-seated, and must have been uneasy enough even when mitigated by "quysshons"; the early Jacobean chair had a certain charm but the chair which was at once comfortable, convenient, and decorative, had not yet been evolved. In France and Italy, the standard of domestic amenities was far higher; all through the 16th Century the light "conversation chair" ("Pour cacqueter et pour causer") was quite common in France; the Prie Dieu was well known;

(*Continued on page 94*)





An aged oak Jacobean chair, with strap motif and patina finish. Courtesy of the New York Galleries

(Right) A Gothic chair once owned by Horace Walpole. From Montague Flagg



The William and Mary love seat above, is in rose brocatelle. Hampton Shops



The arms of this old English chair have carved eagle heads. Montague Flagg



A distinguished design for an occasional chair is found in this reproduction of a 17th Century walnut piece covered in gros point. Courtesy of the Hampton Shops



A Charles II occasional chair Barton, Price & Wilson



An 18th Century bergère, by Pergolesi, showing French and Italian influence. It is enameled in cream with red lined upholstery. Courtesy of P. Jackson Higgs



A Henry VIII corner chair of interesting pattern in dark, turned oak. Courtesy of P. Jackson Higgs

THE GALLIC TREND IN DOMESTIC ARCHITECTURE

The Norman Manner has been Adapted for this Home at St. Martins, near Philadelphia

HAROLD DONALDSON EBERLEIN

A HOUSE of pronounced character is very like a person of pronounced character. At first sight it almost inevitably either excites admiration or else arouses antipathy. The only people who do not react, in one way or another, to such an house or to such a personality are very apt to be "jelly-fish" themselves.

The house of Norman inspiration at St. Martins, shown in the accompanying illustrations, is no exception to the foregoing generalisation. It has character, very pronounced character, in abundance. And it has stirred up a diversity of comment, some of it intelligent, some of it decidedly the reverse. Some hasty folk have unsparingly condemned it as a "terrible-looking thing;" others have straightway praised it with an enthusiasm no less in degree than the vehemence displayed by its detractors. It is scarcely necessary to add, in passing, that the house would not have been published in these pages unless it had been worthy of mention.



The entrance door is painted a luminous green and is surmounted by a wrought iron grille painted the same color. The arch is of stone

In forming our judgment of a house there are two determining factors—the style or manner of its design, and the plan which supplies the skeleton that the architectural style is destined to clothe. The first makes its appeal to the aesthetic faculties; the second affects the work-a-day, practical requirements of the householder. When the style and the plan unite to produce satisfaction, it is safe to assume that the final result will be acceptable. When style and plan do not hang together, the result is bound to be unfortunate. There ought to be no such thing as sacrificing either style or plan, the one to the other. Both of them matter very much indeed; both of them are equally important.

Now the plan of the house at St. Martins is thoroughly livable and practical, as an examination will show. Every convenience has been provided for, and the disposition of all the rooms is such that they are pleasant to be in and the mechanics of housekeeping are assured of orderly and easy working. Evidently, then, *style* is the only point open to discussion.



An agreeable texture is given the walls by the plaster being roughly floated over rubble. The shutters are painted a light green. The corbeled chimney base in this end indicates the position of a bedroom fireplace

If there be any one thing more than another that grievously disquiets certain types of mind, it is the imputation of admiring, or even approving, something exotic. To them "exotic" is simply "outlandish." "Exotic" *is* "outlandish," but in modern usage "outlandish" has acquired a somewhat sinister and derogatory sense, and it is in this modern sense that they choose to apply it.

The first type of mind disquieted by the exotic is a timid type of mind. It isn't sure of its ground. Anything it isn't used to arouses a sense of apprehension. It doesn't like to commit itself. French frocks, French hats, French pastry, French perfumes—yes, of course, they are all right. The mind is quite used to them. But as for using French architecture for the dwelling house? No. Why? They aren't quite used to it!

On first seeing the house at St. Martins, or some other equally interestingly house of distinctly Gallic inspiration, the person of apprehensive mentality is prompted to query "Curious looking thing, isn't it?" This is a blind to avoid a direct expression of opinion. Once let a person of this sort see that the house at St. Martins is direct and straightforward in its simplicity, that its proportions are just and graceful, that its texture and color are agreeable, that its details are pleasing—in other words, that its style is good—and they will get quite ready to accept it, or even to admire it. They are open to conviction and may be dealt with gently.

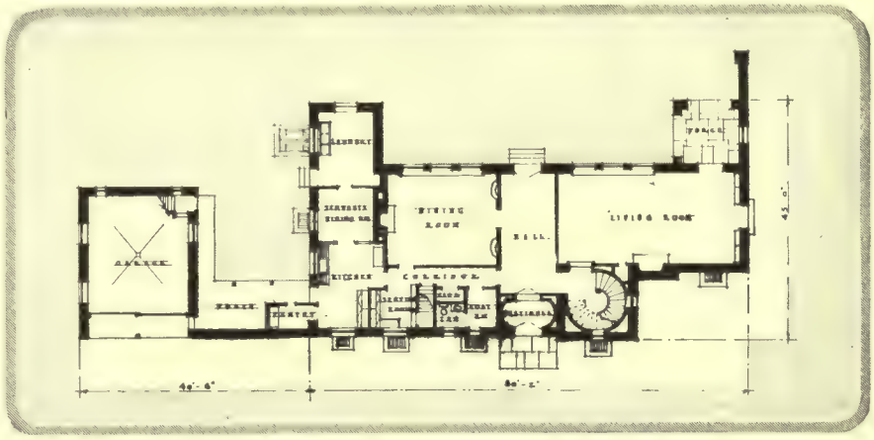
It is easy to understand what a shock to

(Cont'd on page 102)





The home of C. L. Ritchie, St. Martins, Pa., is an attempt to express in local terms the Norman style. This view shows the east front and north end. Willing, Sims & Talbutt, architects



In the plan are found some uncommon features—the garage attached to the house by a porch, the stair tower and circular stairs and the arrangement of the service, which latter is especially convenient and workable

Along the garden side of the house between the two flanking pavilions, extends a paved terrace covered with iron treillage. This is painted a cream



The garden front faces a flat lawn and an open space still to be developed. The curved wall at the farther end is to begin the garden wall



An albarello or drug jar in Mexican maiolica, with blue decorations. 18th Century

THE MAIOLICA OF OLD MEXICO

Our Neighbor to the South Furnishes This Field for the Collectors of Keramics

GARDNER TEALL



"Silhouette style" decorations are found on this mid-18th Century specimen of albarello

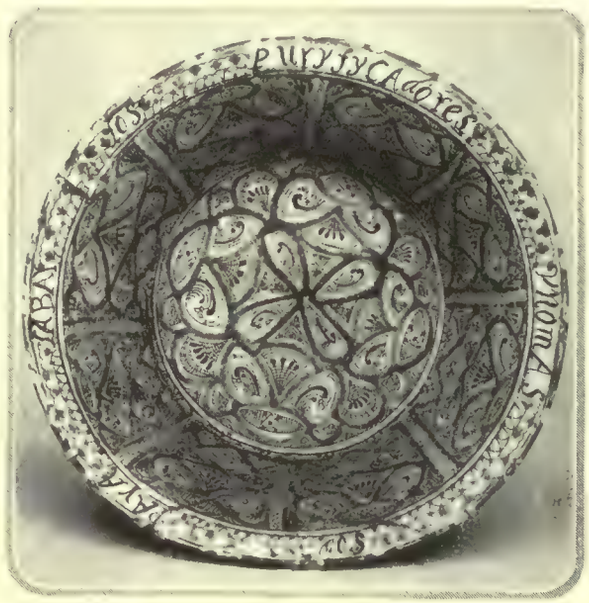
THE ancient Saracenic art of glazing earthenware with oxide of tin had a long journey through history till it crossed the Atlantic and was fostered in old Mexico. Egypt and Persia had this art of making maiolica ware from the Saracens, whence it was carried into Moorish Spain. From the Spanish fabriques maiolica making was carried into Italy, while from the Italian craftsmen the potters of France received their inspiration for their faience—just another word for maiolica—and glazed earthenware was then taken up by the potters of Germany and of Holland. These few facts will be interesting to note when turning our attention to the little known subject of the maiolica wares of old Mexico.

Sometime in the 16th Century Spanish potters were sent to the New World and in Mexico successfully applied their craft to native earths lending themselves to maiolica manufacture. There they established potteries and before long transmitted the secrets of their craft to the native Mexican workmen. La Puebla de los Angeles was, at this time, the town in which the early Mexican and Spanish maiolica-makers had set up their ateliers, and for over three hundred years this ancient city remained the center of the Mexican maiolica industry. Barber tells us that native workmen had long before produced an unglazed ware in Mexico and had continued its manufacture from the time of the Spanish Conquest, so the early Spanish potters merely transmitted certain composition secrets to native craftsmen already versed in the principles of the oldest of the arts.

Dr. Edwin Atlee Barber's introduction to the catalogue of the Emily Johnston De Forest Collection of Mexican Maiolica now in the Metropolitan Museum of Art quotes the following from Counsul-General A. M. Gottschalk's report to the State Department: "In the early days of Puebla's history the Dominican friars, struck by the aptitude of their Aztec parishioners at making crude native pottery, and desirous also of obtaining tiles for the monastery and church which they were building, sent word to the Dominican establishment at Talavera de la Reina, in the province of Toledo, Spain, that they could make good use of five or six of the brotherhood who were acquainted with the Spanish process of pottery-making, if such could be sent to them. Accordingly, a number of Dominican friars, familiar with the clay-working process in use at Talavera, were assigned to the Puebla house of their order, and under them were trained a generation of workmen who for the first few succeeding years produced some excellent pieces."

Only within the last few years have collectors and students of keramics

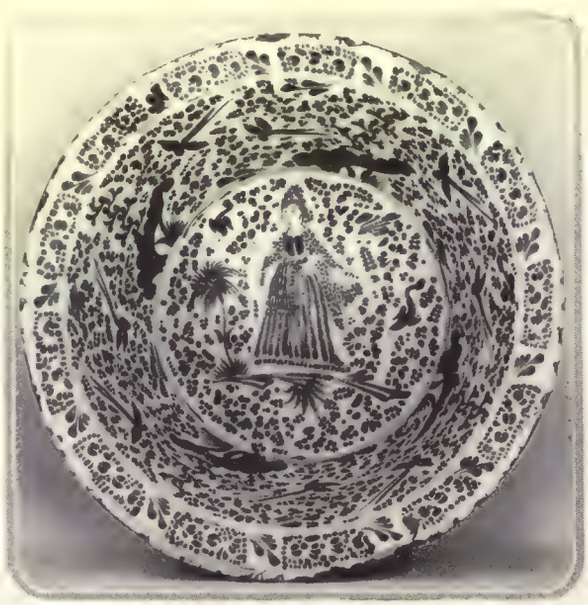
(Continued on page 114)



Dating from 1650 is this laver with strap- and loopwork designs in blue



(Left) A spherical jar in red, yellow, green and black dating from 1860



This laver or wash bowl in dark blue decorations characteristic of the period 1660-1680. This and the other illustrations are shown by courtesy of the Metropolitan Museum of Art



A Mexican maiolica jar with polychrome decorations of the Pueblan style of 1840—1860



An example of the "tattooed style" is this vase with animal, bird and fern decorations in blue

A LITTLE PORTFOLIO OF GOOD INTERIORS



Gillies

The living room in the home of William H. Orchard, Rye, N. Y., of which exterior views are shown on page 69, is a comfortable and livable mixture of period pieces—an Italian refectory table and wrought iron chair and in the background a Queen Anne chair and a Welsh Dresser well used for a bookcase



The dining room is directly off the living room. It also contains a harmonious combination of styles, including Queen Anne rush bottom chairs, a Stuart gate-leg table, and an Italian credenza used for serving table. The valance over the recessed wall is part of a beautiful 18th Century Portugese bedspread



Adjoining the dining room in the apartment of Mrs. Hill is the living room. Its furniture is painted and decorated with a few pieces in French Walnut. Hangings and furniture covers are plum and blue damask silk.



Delicate coloring characterizes the sitting room in the home of Mrs. Edward Roberts, Paoli, Pa. Beige walls, rose Directoire chintz and a taupe rug accent the garnet lacquer bookstands Miss Gheen, Inc., was the decorator



The dining room in the New York apartment of Mrs. Lucie C. Hill is furnished with French Walnut. Its background is old ivory on the walls. Hangings are of blue. Barton, Price & Willson were the decorators



In a room with plain walls and a plain carpeting, color and liveliness of pattern can be found, as here, in such accessories as lamps and shades, chair coverings and a decorated screen. Addison Mizner was the architect

THE BUNGALOW PROBLEM

Some Suggestions for the Prospective Builder of the One-Story Type of House

CARL A. ZIEGLER

THE word "bungalow" conveys about as many different meanings as any other word in the English language and whether or not it originated in India, as is commonly supposed, it has come to be the shorter and uglier word for a country house of moderate size and usually means a house not over one and one half storeys in height.

The temperature of an architect's office usually drops several degrees when a client announces that he has come to have plans made for a long cherished and much studied bungalow.

Nevertheless, in these days of high building costs, the bungalow, or one of its derivatives, is perhaps the only solution of the problem for the prospective home builder with a limited amount to expend, and there is no reason why the result should not be successful from both the artistic and utilitarian standpoint.

It is one of the most difficult types of houses to design successfully and there are certain general principles that must be followed. As most bungalows violate these principles, the rules may be stated in a purely negative fashion.



By the introduction of a second storey the first storey gable is repeated above in this bungalow type of home, the residence of Clarence M. Brown at Germantown, Pa.

1. Never plan the building with two storeys and then attempt to make it look like a one storey building. This is usualiy done by the use of a gambrel roof with long dormer windows that are nothing more or less than second floor walls, masquerading as dormers. This is a much overdone stunt and few have handled it successfully. It was done much better by the early Dutch settlers in our Colonial days who treated the problem frankly and did not try to make two full storeys out of a one and a half storey building.

In planning a bungalow it must be remembered that all the main rooms shall be on the first floor; such space as is used upstairs shall be of minor importance. The rooms on this first floor should be so placed as to afford ease of communication, which makes for ease of living and an economy of space.

It is this economy and convenience that "bungaleers" want most of all, and when they begin to worry about stairs and upstairs rooms they must make up their minds to forsake much of each. The hall should be reduced to a



In a bungalow the main rooms should be on one floor. Here a large hall serves as for living room. The dining room and service are on one side.



Upstairs there was space for two bedrooms, a bath, large closet and storage tucked away under the eaves. All of these rooms are amply lighted.



The design and construction of the bungalow follows the Colonial stonework of eastern Pennsylvania. Carl A. Ziegler, the author, was the architect.



The simplest sort of entrance portico and trim carries on the Colonial traditions. The walls are whitewashed stone and the roof is cedar shingled

necessary minimum, or an enlarged hall may also serve as living room. This can extend through the middle of the house from front to rear. Opening on one side will be the dining room, with kitchen and pantry extending behind; opening on the other side will be the bedrooms.

Although the location and use of the bungalow may not necessitate a cellar, the foundations, however, have to be ample. Walls of concrete, stone or brick will require a foundation of concrete or stone laid to a solid footing below the frost line. Bungalows of wooden construction would be sufficiently supported by masonry piers or posts set on stone footings.

As we have indicated, there are an infinite number of designs of bungalows. In selecting a design, see that it is suitable for the site. The seashore type will rarely fit a forest setting, and the kinds that are found in southern California, designed along adobe and Spanish lines, would be incongruous in suburbs of the Atlantic seaboard.

2. Never try to get into the bungalow the great multiplicity of conveniences that are usually expected in a pretentious mansion. The result will undoubtedly be a monstrosity. Simplicity is a *sine qua non* for a successful bungalow.

3. Never use elaborate architectural detail for a house of this type. Ornamental features of the "Classical Period" are ludicrous when applied to a bungalow.

4. Don't think that 6′ or 8′ added to the floor height can be concealed on the exterior. Remember that if this building is to merit the name of bungalow, it must set low on the ground. Also keep the ceilings low in small houses, if you would have a pleasant external appearance.

5. Don't compete with "Joseph's Coat" and try to use a dozen different materials for the construction of your house. Use one material and try to bring out the natural beauty of that material. Stone, shingles, clapboards, etc. are all capable of splendid texture, if properly handled.

6. Don't expect your architect to include in your bungalow all the fine things you see in large houses.

Reducing the plan of a large house to a small compass always leads to disappointment. Decide upon your minimum requirements and then permit your architect to meet these requirements in a rational manner, having in mind the amount to be expended, and you will probably avoid the common type of bungalow that defies all known laws of God and man.

The accompanying illustrations are of a bungalow built of stone roughly laid and whitewashed on completion. It is located in that part of Pennsylvania where the Colonial style and the use of native stone made these logical selections. Physical conditions made it necessary for the owner to live on one floor, which is perhaps one of the best reasons for building a bungalow. It entirely eliminates discussion of that much mooted question of whether it costs less to build up into the air or to spread out the building on one floor. The living room, dining room, bedrooms, bath, kitchen, etc. are all on the first floor with only a servants' room, bathroom and a large storage room on the second floor.

The house is designed after the early

(*Continued on page 102*)

USING RED IN DECORATION

The Conservative Use of This Color May Eventually Justify Eugene Field's Famous Quip

BARRY KENNEDY

EUGENE Field is reputed to have said that he liked any color so long as it was red. This quip generally expresses the proverbial male opinion of color. All men are supposed to like red. That is why so many hotels and men's clubs at one time were furnished in red. Then for a while red as a color to be used in furnishing passed under a cloud of disfavor—it was considered a vulgar taste. Now the pendulum is swinging back and the conservative use of red is being appreciated—by both women and men.

Before one attempts to use red in decoration she should understand the relation of red to the other primary colors and the variations of red which are available.

RED is the most intense of the three primary colors, yellow, red, and blue, and its place, midway between the other two, is established by its progress from white to black.

White, through its nearest equivalent yellow, leads through orange up to red; red passes down through the violets to that blue which is nearest to black.

Generally speaking, the blue-reds which shade to purple are softer than the yellow-reds which turn towards orange.

Red includes all shades of purple and pink, which is merely white tinted with any bright red.

The reds may be said to fall into two categories—the Iron (or earth) colors, and the Crimsons, chemical derivatives. Venetian, Indian, and Tuscan red, the ochres (red ochre and light red) and the umbers derive their color from iron and belong to the first category.

The crimsons begin with carmine (made from cochineal) and crimson lake, which is a derivative of carmine. Alizarin crimson, a product of coal-tar, is useful, though less vivid than the Madders which are made from the madder root.

The iron colors have more body and a greater covering capacity than the crimsons. They are also cheaper and more generally useful to the house painter for ordinary purposes. Cinnabar, which is a mercuric sulphide, provides vermilion, the brightest red of all. The note of this red is too emphatic for general use; house decorators, therefore employ it sparingly, and use it chiefly to give accent and emphasis.

A touch of vermilion or bright scarlet in a room tells instantly; it is more assertive than any color, and this fact must be borne in mind, if it is to be dealt with successfully. If, for example, a cabinet of red lacquer were to be placed in a room with parchment-colored walls, it would set the key. Even in a large room this note of color would remain dominant, though it might have no stronger repetition than may be afforded by one small piece of china or embroidery.

ALTHOUGH there are difficulties about using this glorious color in the mass, they are not insurmountable. Ceilings of vermilion can be extremely decorative in lofty rooms, and the reflections cast are distinctly good. For this purpose a plain tempera paper will be found to be more intensely red than one with a shiny surface. When introduced in this way vermilion will not be found exacting, nor will it contract the apparent size of the room. Scarlet walls, on the other hand, would be likely to have that effect, since red is an advancing color, and the brighter the red the more it advances. If a room of moderate proportions with hangings and carpet of grey or of some quiet neutral shade were to have the surrounding floor painted in vermilion, it would look well and yet not be obtrusive. But if a vermilion floor were to be introduced in juxtaposition to a black carpet, or in very pale surroundings, it would be conspicuous, though a room deliberately planned on such a decorative scheme might evolve charmingly.

Vermilion is a permanent color, but not one of the cheapest, and substitutes known as vermilionettes are often used for paint work. There are others to be had ready-mixed under various names, such as signal-red, fire-red, which is similar to deep vermilion, and so on.

If vermilion is to be lightened, pale chrome yellow must be used, and not white lead, as the latter simply turns the vermilion to pink. Orange-vermilion is a pale shade, but the color does not admit of much variation. It cannot be darkened; when it is mixed with Alizarin crimson it is called scarlet-lake, and is still a vivid hue, but it is no longer vermilion.

WHILE red has not the restful qualities desirable in a bedroom, it is counted suitable for dining rooms. A full deep crimson paper makes a fine background for old portraits and pictures in gilt frames, and is highly appropriate to solid, "handsome" surroundings. Most of the reds can also be trusted to light up beautifully, though the shades with a purplish cast are less reliable in this respect.

Royal purple often looks gloomy at night, and the reddish purples, such as maroon, etc., are apt to turn an ugly vague brown.

Maroon is associated with the reds of the middle 19th Century; terra-cotta was the red for cultured folk in the eighteen 'eighties.

The trouble with all indeterminate "Art" colors is that they are not improved by time, and they look shabby when colors of original strength and purity are only growing mellow. This particularly applies to curtains and brocades for upholstering, and the more or less permanent and costly things; wall coverings are, of course, easily renewable. The old crimson brocades that have come down to us from Carolean times have scarcely suffered by the passage of centuries.

Terra-cotta is a good and useful color when properly understood. It should approximate to one or other of the beautiful tones in old red-brick. A fine rosy terra-cotta may be produced with Venetian red for base brightened up with yellow ochre and a little crimson lake. The color known by artists as light red is made from burnt yellow ochre, and is most valuable for tempera work, as it is quite permanent.

The pink shades divide into the rose-pinks and the yellow or salmon-pinks, and with nearly all the pinks there is a tendency to the insipid.

NO one color which is intelligently handled can be earmarked as "wrong" or "bad" more than another, if the proportions in which it is used have all been well considered, and the effect of surrounding colors taken into account. The style or period of the furniture must also be considered. It must be taken as a guarded statement that the rose (or violet) pinks are less liable to insipidity than the yellow or salmons. Certain of the violet-pinks which are in high favor today err on the other side.

The red lampshade has many adherents, and a certain decorative value cannot be denied it, but for practical purposes it is a wrong choice. A red light is bad for the eyes and unsatisfactory for general illumination. Red window blinds are another matter; seen from the outside on a winter night there is something cheerful about the red light of the windows. When drawn as a protection against the sun they tend to look hot, though in reality they keep the room cool by absorbing the sun's rays. The old-fashioned Turkey red is still unrivalled for country casements; for little low windows the curtain should run on a bright brass rod with rings, and these dyed red will add to the effect.

YOUR SHUTTERS AND YOUR HOME

These Decorative Adjuncts Have A Great Deal To Do With The Appearance And Style Of A House

AMELIA LEAVITT HILL

IT is an axiom so old as to be hardly worth the repeating that the home reflects the personality of its owner. But this saying, as generally considered, applies to the interior of the home rather than to its external appearance. Nor is there any reason why this should be the case, for even the dweller in one of the uniform types of houses which usually compose a city street may, if he will, impose his own taste and originality upon as much of his house as is within the ken of the passerby to an extent which may seem at first glance hardly believable. Conventional hangings of scrim with insets of filet or Renaissance lace, striking batik, a gleam of bright silk, snowy or gay chintz shades, window boxes with a touch of green, all tell their own story. To be sure, in the summer, or in the country home, it may be told more openly; but even the city house, or the country or suburban house in winter, may give a hint as to the taste and personality of the presiding genius within.

One of the most decorative adjuncts to the house, of recent days, has become the shutter. To be sure, this has not yet become as universally recognized as it should be, as is evident by the number of "blinds" very evidently constructed with use alone, and beauty not at all, in mind. Yet these aids to decoration are coming into their own, and a certain street which is famed for its artistic atmosphere, owes its quaint and delightful appearance largely to the thought which has there been expended upon these useful and decorative appliances.



In Colonial houses full length shutters were often used on the entrance. A 1753 example is found in the Walcot House, Litchfield, Ct.

What a variety of shutters is to be seen of recent years! The choice of them is legion for him who seeks more than a mere protection from weather or mischance. Here, indeed, originality may run riot without fear of being conspicuous or in bad taste. The old-time shutters, consisting of a mass of slats, though less popular than they were —owing, perhaps, to their lack of decorative quality—are still preferred by some householders, because of the free passage of the air, grateful in the heat of summer, which the slats permit. A room may be shadowed by the closing of such "blinds" without the shutting off of outside air, which at certain seasons is an advantage not to be despised. Also, shutters of this kind are sometimes divided and hinged horizontally, so that while the upper part remains close to the window, the lower projects after the manner of an awning, thus making further provision against the sun unnecessary.

A variant of this form of shutter is that which has the old-fashioned slats at either top or bottom, with the solid portion, inversely, above or below. They are made in both ways, but the more satisfactory

(*Continued on page 86*)



The Georgian paneled shutter gave a dignified finish to the old-time window. This type is found on the Morris House in Philadelphia, dating from 1790

Shutters pierced with amusing designs can be used effectively on Colonial and English cottage types of houses. This design is by Dwight James Baum





Inside shutters are found in two types of houses—the Colonial, where they were folded back into the window casing, and in old English houses where they were used, as here, to cover a range of casement windows. This is from the home of Alan Lehman, Tarrytown, N. Y. John Russell Pope, architect

SOLVING THE GARAGE PROBLEM





Gillies

The garage is beneath this home in the Country Club District of Kansas City, E. B. Delk, architect

In order to camouflage the doors of this garage and to break the effect of the solid wall, the doors and the frame were covered with decorative lattice. Dwight James Baum was the architect



When located as a separate building, the garage should harmonize with the house. This was done on the property of H. L. Fox, Kansas City. Shepard, Farrar & Wiser were the architects

INSIDE AND WITHOUT THE HOUSE



Where the house is built on a hillside it is a simple matter to place the garage on a level below the first floor. This is the treatment in the residence above. Stepping stones up to the porch



On the place of J. P. Cahill, Greenwich, Ct., the garage is an extension F. P. Whiting, was the architect



On a fairly level plot the garage entrance may be excavated to the cellar floor level, and supported by walls, as in the home of J. C. Shapiro, Kansas City. Van Brunt & Hertz, architects

IF YOU ARE GOING TO BUILD

The Windows Should Be Considered From Their Most Important Angle—the Inside of the House

MARY FANTON ROBERTS

AS windows belong primarily to the inside of the house, it is from there they should first be considered. Anything they may have done to influence the exterior architecture of the house—and no other one thing has done more, has been because somebody, forgotten ages ago, wanted for his room some daylight, air, and a view. Ever since, they have been assuming greater importance as part of the decoration of the outside walls, until now their first excuse for existence seems in some slight danger of neglect. To reiterate,—daylight, air, and a view are good things to keep in mind whenever the subject of windows comes up.

Art and ingenuity may be depended upon to make the most of the holes windows pierce in the walls of the house. A house without windows, unless another means of decoration were substituted on the walls, would be apt to rise from the ground a somewhat dismal structure. Yet, from the outside, these openings serve no practical purpose. They are extremely awkward entrances, and the last thing we would want them to do is to destroy the privacy of the home. But because they are so important a part of the exterior design we should pay some attention to the effect their size and spacing will have upon the house from without when we are determining their proportions and positions within.

There is a temptation to have too many windows and to have them too large. We try to get more sunlight, air, and view than we can actually use, and we spend the rest of our indoor days behind half-drawn shades and half-closed windows. Look at the houses in

(Continued on Page 110)



Window openings that fit in groined arches and show a wide stucco reveal can only be filled by leaded casements, as in this example of which Johnson & Ford were the architects.



French windows and casements, curtained in flowered chintz, flood with light this colorful living room that is used as a dining room as well. Richard H. Dana, Jr., was the architect.





A bow-window composed of fourteen casement sash swung from various angles. From International Casement Co.

(Bottom) A row of casements nicely proportioned to the wall space. Trowbridge & Ackerman are the architects

(Below) A richly designed Paladian window in the Kittridge house at Andover, Mass. Built in the year 1784



There is a singularly effective association between the casement window and such English period settings as in this case, the Jacobean. Alfred Hopkins, architect

Irregularly shaped leaded panels are used very effectively in these casements designed by C. M. Hart, architect.

(Bottom) French windows that hardly pause between dining room and lawn. Charles A. Platt, architect.

(Below) An arched window in the Burden house; refined. and well curtained. Delano & Aldrich were the architects.









STAINS AND ENAMELS

Which Make Possible the Home Builder's Desire for Color, Charm and Health Inside the House

HENRY COMPTON

AN appreciation of the natural surface of wood is again gaining way in this country. In the centuries of domestic architecture that swung through England, France, Italy, Spain, and even occasionally the Orient, there was a recurring fashion for the natural surface of wood in furniture and house decoration. There seem to have been real lovers of wood in almost every period of home ornamentation from the very earliest days. And then there has nearly always been the more florid spirit of decoration, the mind that feels that every process of construction must be concealed, that only painting and carving and inlay are fine and elaborate enough for what has been so much admired in so many worlds by aristocrat society. Sometimes one phase of this decoration entirely overlays and obliterates the other, and sometimes they move side by side, as in some of the famous English periods, in France in Louis Seize and Empire, in Spain in those splendid days of the Moorish invasion.

The hiding of wood under paint, varnish, lacquer, enamel and inlay came about for two reasons, one the unquenchable love of color that has prevailed from the very beginning of time in the hearts of men wherever homes were planned or decorated. And the other, the curious idea that a shining, perfect surface is more interesting and elegant than the natural wood grain with all its intricacy, half revealed beauty and appeal to the imagination. Also, the use of paints, lacquers, etc. enabled the cabinetmakers to use less expensive woods, and apparently this sort of economy was just as necessary for Sheraton and Chippendale, for the craftsmen in the courts of Louis XV, as it is today in our great factories in America.

AS a rule, whenever the really significant woods were employed, the surface was treated by hand with wax after oil had been applied for days at a time, to bring out the utmost beauty and color of which the wood was capable. This was the case with oak and walnut in 1650, with cedar in 1660, cherry in the Carolean epoch, but not so of beech and birch, except in the Colonial times, when beech and birch as well as pine were treated by hand, and the most beautiful results gained, which has put a value on these particular pieces of furniture that is almost limitless.

When pine was used, carved and waxed after being first stained with oil, in the 17th Century in England, it was called deal and a beautiful example of it was shown in New York last season, the woodwork of the Hogarth house, fascinating in its color and carved, and even painted white. It learned quickly to be perfectly unnatural. When wood was most elaborately painted in England and France by Hepplewhite, Sheraton and the Louis Seize designers, pine, pear, holly, baywood and lime wood were used, both for gilding and white painting.

IN India, the finest woods, teak, mahogany and ebony, were never painted, but treated for durability and to achieve a very dull finish. For the finest inlay of the greatest furniture craftsmen, mahogany was the favorite—San Domingo, Honduras and Cuban and the clouded grained mahogany from Spain. Chippendale preferred especially the Spanish mahogany to any other wood. The first mahogany was brought to England by Sir Walter Raleigh and was widely used after 1720. At first it was treated with oil, waxed by hand, but eventually it was varnished and inlaid and lacquered

Although craftsmen of all times really have loved the natural surface of wood, often the world at large has craved color to the extinction of wood surface. This was true back in the days of the Persians; the finest of the Greek architecture and sculpture was painted; as was, to an extent, the most brilliant of Roman achievement in decoration. From the 11th Century through the Renaissance an almost violent craving for color brought painted decoration into architecture and house decoration at every turn, from the altar in the cathedrals to the beams and timbers of the houses, color blazed forth. In many English cathedrals and smaller churches the removal of plaster discloses a wealth of color on the inner stone.

FURNITURE, as is always the case, took its tone from contemporary architecture. In the early European days both furniture and decorations were architectural in form and often brilliantly colored. Especially among the Dutch and Bavarian and Italian peasantry was color used, sometimes merely to bring out the tracery of finely carved woods, sometimes to entirely hide the woodwork in rich tones and gay ornamentation. We find it especially noticeable in England in the Middle Ages, a very passion for gorgeous colors, with ornately carved armoires, overlaid with gilding and rich diaper work, and scarlet and blue, chocolate and green, heraldic devices blazened in rich tones.

IN the 18th Century Adam, Hepplewhite and Sheraton, at times resorted to paints and lacquers and inlay to please their royal customers. Even in the Tudor days, old cupboards were vividly painted with vermillion and green; and the polychrome treatment appeared upon the chests and coffers. All through the Jacobean times carved ornament was enhanced with color, and in the later days of this period marqueterie also appeared.

Of course, when Cromwell came to the throne, with his meagre, stern spirit, color again vanished from the land. Form in furniture was much simplified and made to suit the spirit of this man who feared all beauty. But after his day, during the Carolean spirit, through the reign of Queen Anne, through the bright days of William and Mary, paints and gilt and lacquer dominated again, and then on at intervals through many periods down to the late Queen Victoria.

Early in the 18th Century, just when there was less painted furniture in England, it was rapidly increasing in France through the influence of Vernis Martin, who early in life was a decorator of coach doors, but who became, in time, the vogue throughout France. About this time Angelica Kauffmann and Cipriani were doing work exquisite in color and finish, and Biedemeyer was painting interesting decorations in fascinating form.

IT was the French really who first brought our painted furniture to a high degree of brilliance, with their lacquers and shellacs and varnishes, and the fancy for this glittering surface rapidly spread over the world, so varied were its advantages. For with all the beauty attached to the natural surface of wood, either stained or waxed, there is a certain fascination in the highly finished surface, not to mention the ease of caring for it, and its sanitary quality, which have brought it a popularity.

TODAY there are probably no more varying finishes for woodwork in our houses than stains and enamels, and yet this is scarcely a complete characterization, because there are also stains that carry their own varnish, so that it is possible at one and the same time to get a stain and yet have a highly polished surface. Apparently the makers of the stains today are studying every phase of the question of decoration, and homemakers stains appropriate for the lovers of natural wood sur-

(*Continued on page 130*)



Gillies

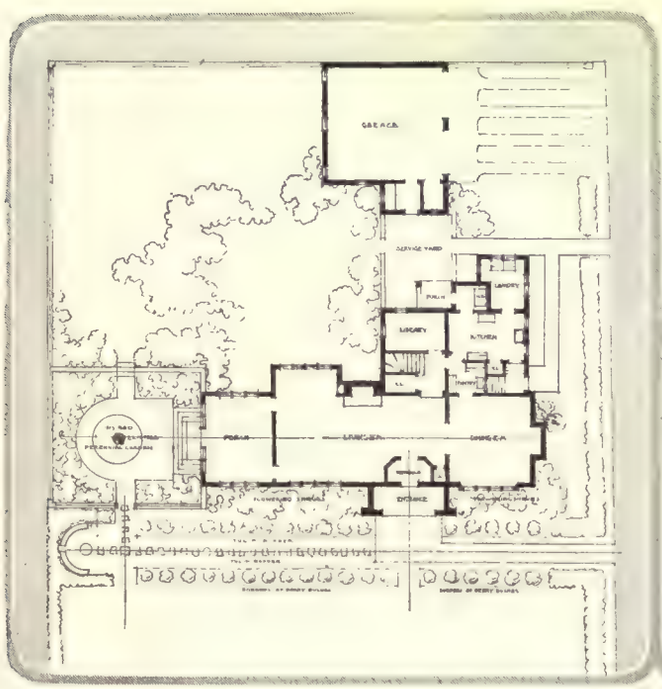
The home of William H. Orchard, architect, at Rye, N. Y., shows in its design the influence of the English cottage. The first floor and entrance extension are of old brick with broken headers, not laid in any particular bond, but set more or less at random, to give a rough texture. Above this is stucco in natural color with its surfaces occasionally made irregular



A GROUP OF THREE HOUSES

Two American Suburban Homes and the Third An English Seashore Place

Porch, living and dining room occupy the front of the first floor. Service is in an extension, with a library placed in an inside corner.





Instead of using the usual shrubbery, the front lawn is planted to berry bushes and fruit trees with an occasional birch

The owner's suite consists of bathroom, bedroom and sleeping porch. Two other large bedrooms and a bath complete this floor



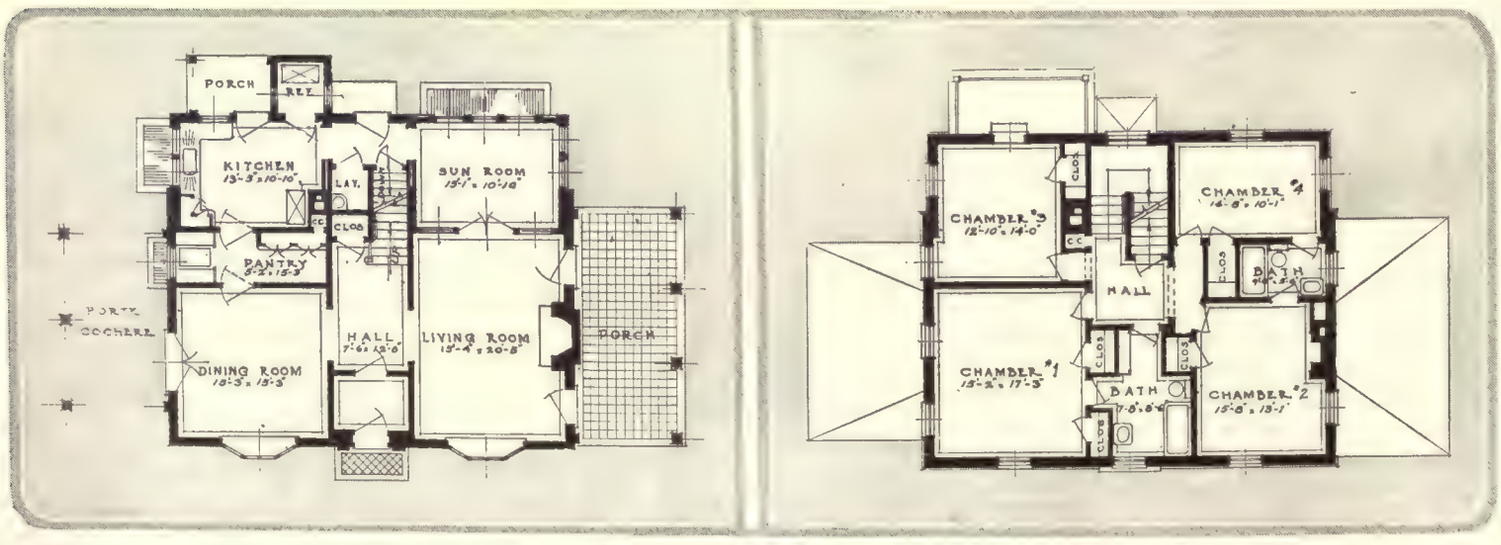
The residence of Charles E. Dancey, Lynbrook, L. I., recalls in its lines both Long Island and Pennsylvania Dutch proto-types. Their severity is relieved by the bay windows and batten treatment of the first floor



A hooded canopy over the main entrance, with fanlight and paneled door below, is reminiscent of Pennsylvania Dutch Colonial design. It makes a dignified portico for a small house of this type. Dwight I. Baum, architect

The first floor plan shows a simple arrangement, with the added feature of a complete service stairs, giving privacy to the rest of the house. The porch has three areas—a breakfast porch, an open veranda and a sun parlor

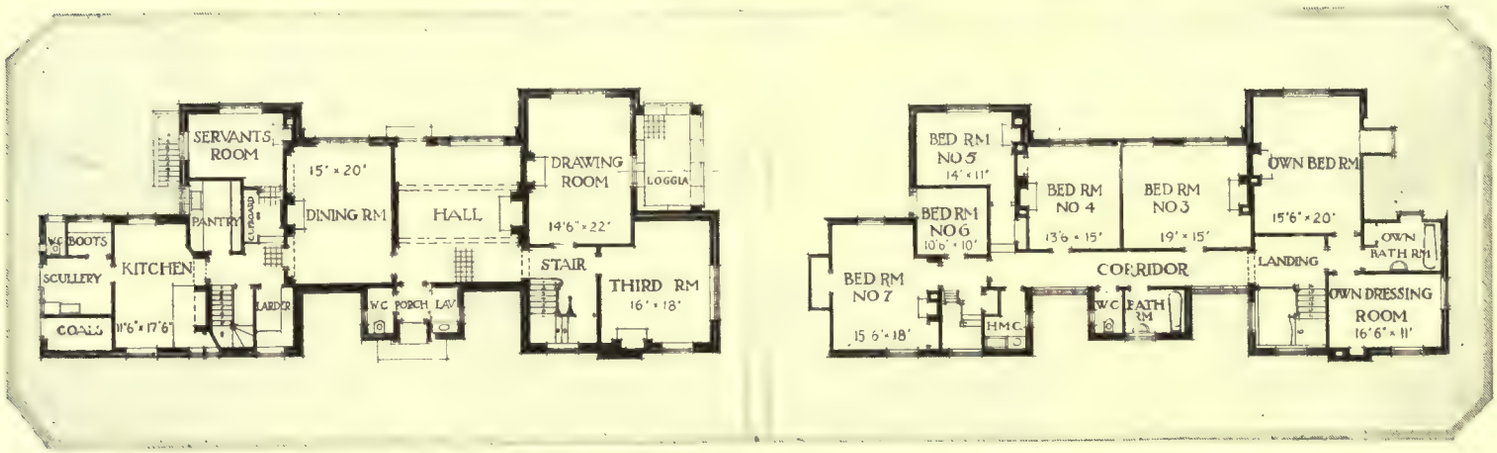
On the second floor a large master's bedroom occupies the depth of the house. There are two other bedchambers and a bath, with an abundance of closet room which is created by the pitch of the roof as well as by the alcoves





"Lower Scene", Hythe, near Dover in England, shows the picturesque thatch roof, pleasant casement windows and big chimney stacks found in the English cottage

(Below) Practically all the bedrooms are arranged so as to face the south and the sea view; only the corridor, stairs, bath and dressing room are on the north side



(Above) The first floor rooms also face the view and the drawing room opens onto the western loggia. The dining room serves as a corridor between the service and balance of the house



The south front looks out onto the garden, which is laid out in terraces built of local stone, and slopes gently down toward the sea. The architects were Oswald P. Milne & Paul Phipps, London



Hewitt

One of the highest points of domesticity in New York City is this house and garden on top of a twenty story building.



Were it not for the view beyond the balustrade this bungalow, designed by Arthur C. Jackson, might be on a California terrace

A GARDEN IN THE AIR

MINGA POPE DURYEA

THERE are two ways to fool the city: you may run away from it, or you may perch on top of it. From either point of vantage: from the country or the air, you are actor turned spectator, and the city is only a symbol. And when you find some way to detach yourself the city is not a symbol of hectic hurry, crush and smother, strangely enough, but only one of glamor. From the country this glamorous spectacle cannot be seen, but from the house and garden shown above, which, by the way, sits several stories above another House & Garden, on the roof of the twenty story building, in which are the magazine's offices, New York lies spread out on every side below with the sting removed. To live there is to achieve a sort of Olympian existence.

The idea of this particular house and garden is an extremely practical one. There has been no attempt to make it sensational. From the windows of the attractive stucco and tile bungalow there is no suggestion of the surrounding city. The breeze that comes through is fresh from the sea and the country. It is only when one walks about the tiled "lawn" and approaches the enclosing balustrade that there is any hint of New York. Until then clumps of evergreens, flower borders, shrubs and vines form the greater part of the background of this small super-urban place. From the house itself the neighboring high buildings are masked ingeniously by massed evergreens.

Plenty of soil has very thoughtfully been provided for all the plants. The "beds", which are contained within decorative boxes of concrete, are 17" deep. A lesser depth would prove discouraging to root growth and the soil would soon lose all of its nourishment. Even so, it is necessary to fertilize well and often when growing so many plants in such a compact space.

An almost ideal condition prevails for growing all the plants, from the small evergreens to the annuals, as the high coping around the roof breaks the force of the heavy winds and as there is nothing to obstruct the full sunlight. Spring flowering bulbs are used plentifully and there is a succession of bloom from late winter, when the crocus and snowdrops appear, until the chrysanthemums fade away in the fall.

The house is far from being a mere roof-garden-house. It is just the sort of one storey house that might be found anywhere along the southern California coast, and it graces this eastern city altitude charmingly.

Of course the possibilities of such an airy establishment as this are many and varied. In fact, from this particular roof one may see plenty of somewhat similar "sites" that might be handled quite as delightfully as this one. But the lesson of the house and garden on House & Garden's roof is a splendid one for all adventuresome architects. It is to avoid the sensation of peering over into a dizzy abyss by placing the house in the center of the roof and banking the boundary so completely with plants and wall that there will be only the view of a distant and pleasantly detached city below.

THE LINEN ON THE LINE

Here Are Practical Aids to the Solution of the Weekly Clothes Drying Problem

VERNA COOK SALOMONSKY

MONDAY as a universally designated wash-day is becoming somewhat legendary, in fact, 'wash-day' now applies to any day of the week, largely dependent upon the caprices and bookings of the washwoman. But to those who can still perform Monday's operations on Monday, and to the rest of us alike, it is essential to good house management that at the usual time the clothes be dried and prepared for ironing.

Weather conditions, however, not always being favorable to outdoor drying, which is preferred on account of its benefits to the color of white linen, adequate arrangements should be made for occasional drying indoors.

Certain clothes, depending on their color and materials, such as colored fabrics, crepes and voiles, should be dried in a shady place or in the house. It is well to have a temporary line in the attic or in a dry room in the basement—where the least discomfiture will be caused and where there is least danger of chill through moist heat—to accommodate these odd garments. Frequently such lines will prove sufficient for the wash of small proportions.

These lines should be stretched to take the greatest advantage of a cross draught of air, as air is the real medium for drying.

There is on the market a patented clothes line reel, very simple and inexpensive, and which contains 40′ of strong line; a small ball, nickelplated, makes it rust proof. It is an ideal arrangement for either indoor or outdoor use. The reel is hung on a nail and the line extended to two hooks at convenient locations on adjacent or opposite walls, secured by metal rings, thus forming a triangle of line. Indoors, especially, where there is little if no breeze, two converging lines, such as would be the case with the patent reel, are extremely capacious, if the method of the Chinese laundrymen is adopted.

These experts in the art of clothes drying begin at the point of divergence to hang the smallest clothes fastening one pin on one line and the other pin on the other line and graduating the garments according to the increasing span between the lines, always hanging the clothes parallel and a very few inches apart. Thus a great quantity of clothes may be hung in a limited space.

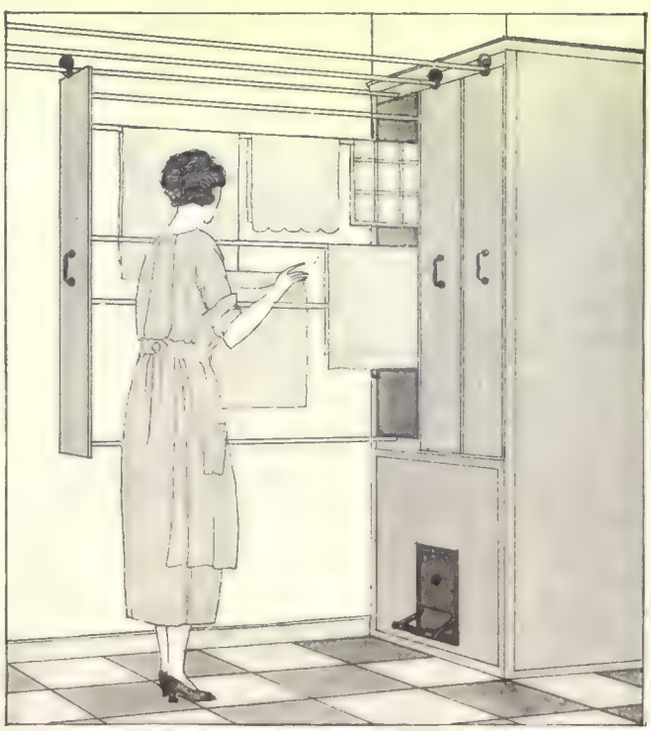


The whirligig type of dryer folds up like an umbrella when not being used



The Chinese method of drying is to pin clothes between converging lines

Gas or electrically heated cabinets are quite necessary in big households



A gas, steam or electrically heated drying cabinet means economy of labor in households where the laundry work is of considerable size. The principle governing the best of these machines is the absorbing of moisture by intense heat, and at the same time circulating through the clothes a constant stream of dry, warm air, rendering them sweet and fresh. Care should be taken in hanging garments in these dryers as the motion of the frames in opening and closing is apt to cause the smaller pieces to fall to the bottom of the compartment and become soiled or scorched.

The means of out-of-door drying is generally an eye-sore; otherwise delightful backyards are often mutilated by unsightly clothes poles, which, after serving duty on Mondays are throughout the remainder of the week ever present reminders of the wash days to come. Depending on the size and character of available space in the yard there are two types of poles which may be used and removed after the wash is dry.

The 'whirligig' type is a rotary clothes line with parallel lines strung upon ribs with a top or reel turning around so that the whole wash can be hung without moving a step. It is recommended that the larger pieces be hung on the highest lines with the smaller ones on the inside, lower lines, thereby preventing any of the clothes from dragging on the ground. After use the top part of the dryer folds up like an umbrella and is lifted off. The standard of either painted wood or galvanized steel tubing, fits into a socket set in the lawn and is removed, a metal cap closing down over the hole. All the unsightliness of wash day has disappeared!

The single clothes poles are a similar arrangement minus the reel.

(*Continued on page 126*)

UNCOMMON HARDY SHRUBS FOR THE BORDER

Twenty-Five Different Types That Lend Color To The Garden In Various Seasons

STUART ORTLOFF

EFFECTIVE planting in and around American gardens has come to depend a great deal upon flowering shrubs and small trees. We realize how important they are in filling the gap which exists between our flowering plants and the trees; how effective they are as screens; how efficient they are as wind-breaks, and how beautiful they are as specimens. But many times we are criticized for using such material too lavishly. There are several reasons why this may be a just criticism.



(Above) The snowdrop tree, with its white bell-like flowers, is apt to outgrow the shrub class. It is suited to background planting



(Left) These are the blossoms of the Chinese Fringe tree of which a very typical specimen is shown in bloom at the top of the opposite page

One of these is that we are apt to forget that a mass of shrubbery should depend largely on the relationship of the individuals which make up the group, in order that it may have a place of interest and value in the landscape composition. We too often consider a shrub just a shrub and nothing more. We do not concern ourselves with the color of its foliage or blossom, the time of bloom, or the ultimate height.

Another trouble with shrub planting is that we strive to gather together a heterogeneous collection of plants with little regard to harmony or unity in their various characteristics. We do not plant in broad masses, but select one or two of this, several of that, and a few of the other, and plant them all in together with not enough understanding of the individualities of each variety.

Still another trouble is the fact that many people are familiar with only a limited number of shrubs, the forsythia, the deutzia, the weigelia, and other old and tried garden favorites. We will have to admit that these are all admirable things, but there are so many others which have as interesting characteristics, and which have not been so overworked, that they do not demand sufficient interest to make them valuable in our planting schemes.

Therefore, it is the intention of this article to present a number of flowering shrubs, which have several characteristics which are interesting, and which do not enjoy sufficient use to make them popular in all gardens. Many of them have the right qualities to make them valuable in bold masses, while others have such striking individualities that they will serve best as specimens to be used among other material, and so lend themselves as points of especial interest.

It would not be possible to enumerate all the various kinds of shrubs which might fill such requirements, but the following are representative, and attention has been given to their outstanding points of value, their time of bloom, height, and the regions in which they will prove most effective.

Lead Plant (*Amorpha canescens*):

Deciduous shrub, three to four feet high. A dense habit and many flowers in lavender and light blue in early July. Suitable for the foreground of shrub masses, and very good for Rock gardens. Sunny and somewhat dry situations are most favorable. Native of the west, and is hardy as far north as Massachusetts.

Bastard Indigo (*Amorpha fruiticosa*):

Another deciduous shrub of the same family, but growing to fifteen feet in height. Should be transplanted in the spring. It has a very spreading habit. Is valuable for the middle ground of shrub masses, or as an edging plant in the foreground. Has unusual deep purple flowers with yellow anthers in late June. Resembles Indigo. Arrangement and size of leaves gives the plant a feathery texture from a distance. Prune in early spring or late winter. Prefers sunny and somewhat moist situations. Hardy as far north as New York City, but is most effective south from Philadelphia.

Red Chokecherry (*Aronia arbutifolia*):

A native deciduous shrub 2 ft.-8 ft. high. In late May has many white flowers which are followed by attractive red fruit in September. It is valuable for its autumn foliage and serves admirably as a filler for shrub borders. Native from Massachusetts south to Florida and westward. Prefers moist situations, but will thrive in any good soil.

Groundsel Bush (*Baccharis halmifolia*):

Another native shrub of exceptional value as material for seaside plantings because it will stand the rigorous exposure. Grows four to eight feet high and in September is covered with masses of white fluffy haired fruit which resembles flowers. Sunny situations in well drained soil preferred. Found from Massachusetts to Georgia, near the ocean.

Spice Bush (*Benzoin odoriferum*):

Native from Ontario through New England and southward, this shrub delights with its masses of bright yellow bloom in April and May before the leaves are out, and later in the autumn its bright red fruits and clear yellow foliage make it very desirable. It grows from four to eight feet in height, and is very spreading in habit. It will endure partial shade and prefers moist situations, but will grow in any good soil. Should be transplanted in the spring and only pruned, if necessary, after blooming.

Siberian Pea Tree (*Caragana arborescens*):

A deciduous shrub or small tree which will attain a height of eighteen feet. It has been considered the best yellow blos-

(*Continued on page* 116)



McFarland



(Below) The Oregon Grape, a distant cousin of the common barberry, is one of the most interesting of the broad leaved evergreens, with its yellow flowers



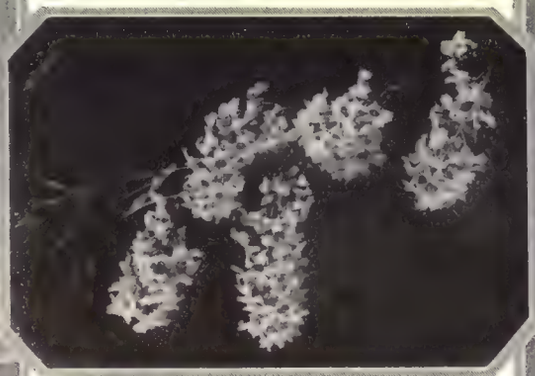
Late in May the fragrant, pannicle white flowers of the Chinese Fringe Tree completely cover the branches of this very distinctive and far from ordinary shrub

(Below) Not many shrubs are blooming in August when Shrubby St. John's Wort puts out its large yellow blossoms against the dark glossy green of its leaves



Both the flowers and foliage of the Siberian Pea Tree are delightfully decorative in a delicate sort of way.

One of the characteristics of spice bush is the aromatic bark that makes the spring woods interesting to children.



One needs patience after planting the Chinese flowering chestnut as it is one of the slowest growing of shrubs, but a gorgeous thing when it finally reaches its beautiful blooming period



PLANNING THE KITCHEN

By Using the 'Step and Touch' System in Kitchen Arrangement Time and Energy Are Saved

NINA WILSON BADENOCH

"BEST of all is my kitchen," is the invariable remark of the hostess as she concludes the tour of her new home, "I am proud of it."

Whether she works in it herself or employs an assistant, she takes keen delight in the flood of sunshine which brightens every corner and glints back from all the polished surfaces, in the fresh attractive coloring of the walls and woodwork, in the orderly arrangement of its equipment which makes it a joy and the simplest of processes to step right in and prepare delicious appetizing foods in no time. That is just what can be done when the step and touch system are installed in any kitchen.

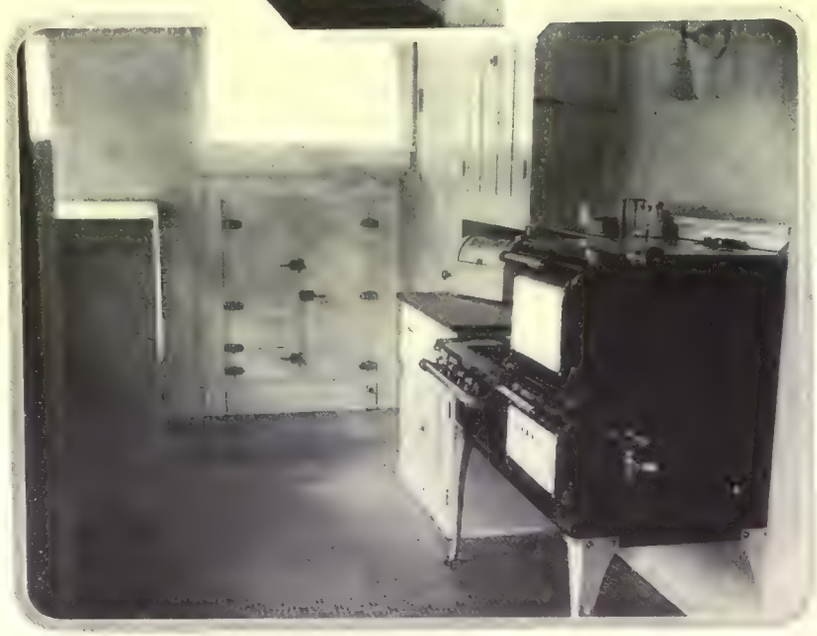
As a typist with the touch system, learns to follow her notes without so much as a glance at her flying fingers, so the worker in a well planned kitchen can go rapidly through a meal's preparation, moving from one surface to another, sure of the location of supplies and utensils. She can follow a recipe with her eyes and mind, while her hands automatically set forth the supplies and tools needed from their particular spots. It is all a matter of arrangement, sunlight and color.



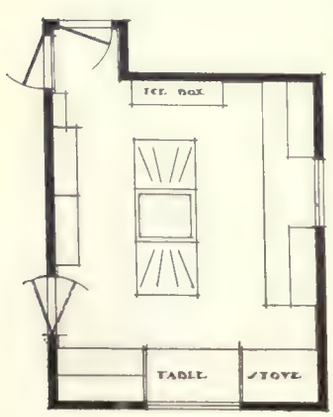
In the kitchen above the sink and drain boards are in the middle of the room, with cabinets and work surfaces around the wall



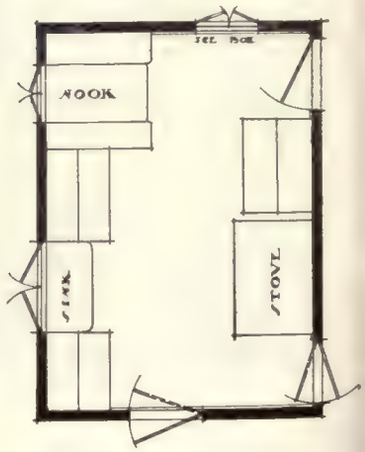
Behind the breakfast settle in the smaller kitchen is a sink flanked by cupboards. A clothes chute to the cellar is shown



In this smaller kitchen the built-in ice box, supplies cabinet and stove are in close proximity. The breakfast nook and sink are two steps across the room attractively and conveniently located



The labor-saving arrangement of the fixtures in the larger size kitchen is seen on this plan



As the smaller kitchen is narrow, the middle is left open, the fixtures being along the walls

In the first kitchen illustrated, one can imagine the ease of gathering the necessary foods such as butter, milk or eggs from the refrigerator (built in and iced from outside), placing them on the surface of the preparing cabinet, opening the lower cabinet for pans, the partitioned drawer for spoons, beaters or other tools, and the upper cabinet for sugar, flour and dry supplies.

A reach of the arm and the food is cooking over the open burners; a step to the oven, a twist of the regulator to the proper temperature and the baking is assured of success by the measured heat control of this devise. With the alarm clock set for the proper time of removing the cake, pie or roast, it may be dismissed from the mind while other work progresses.

The built-in breakfast nook glimpsed in the illustration, looks through casement windows onto the garden, and makes an inviting spot for the simple breakfast or the hurried lunch. It greatly simplifies the service in the maidless household, a problem confronting about 98% of the American homes to-day, and becomes at once a snug and sensible solution.

HOUSEHOLD WEIGHTS AND MEASURES

Using These, Kitchen Mathematics Loses Some of Its Terrors and the Family Purse Is Safeguarded

ETHEL R. PEYSER

IF the American public is gullible, the American housewife is still more so. She accepts a basket or a crate with the utmost faith; she lets the grocer "heap" his container according to his temperament; she is quite willing to let her purveyor of anything use any old scale or measure!

Why? No doubt because she has no way of combating him, and more likely because she doesn't really realize that there is good measure and bad measure.

"A pint's a pound the year round" is too glib a statement, as a man found out to his disgust when he bought shot and feathers from the same shop!

In the home we have about twelve kinds of measuring to do:

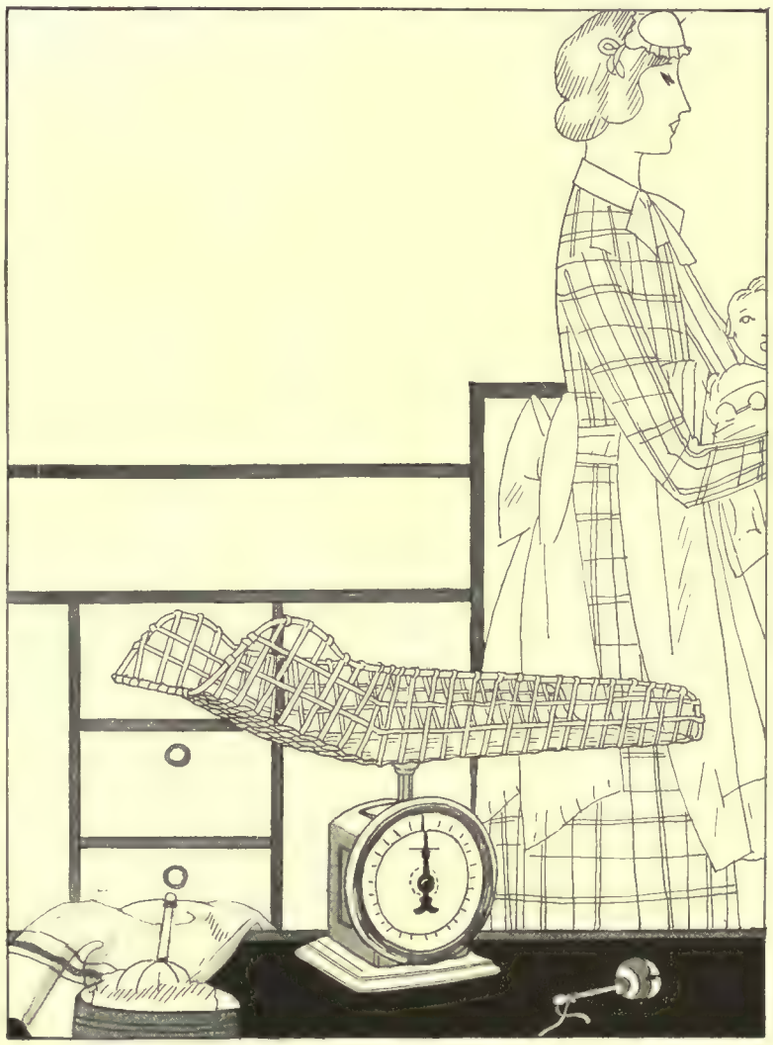
1. Length, the measuring of dimensions, for which we use a yard stick or tape
2. Weight—foods and products—scales
3. Volume—liquids—graduate
4. Density—syrups
5. Pressure—atmosphere—barometer
6. Rhythm—music—metronome
7. Time—clock
8. Temperature—thermometer
9. Electricity—meter
10. Gas—meter
11. Water—meter

While all of these play some part in the management of the home, not all of them does the housewife actually handle. For example, the metronome is a little out of our reckoning here unless there is musical work in the home.

The gas, electric and water meters, though closely related to us, are not handled by us. We should know how to read them, however, and understand the rates we are being charged for this kind of service.

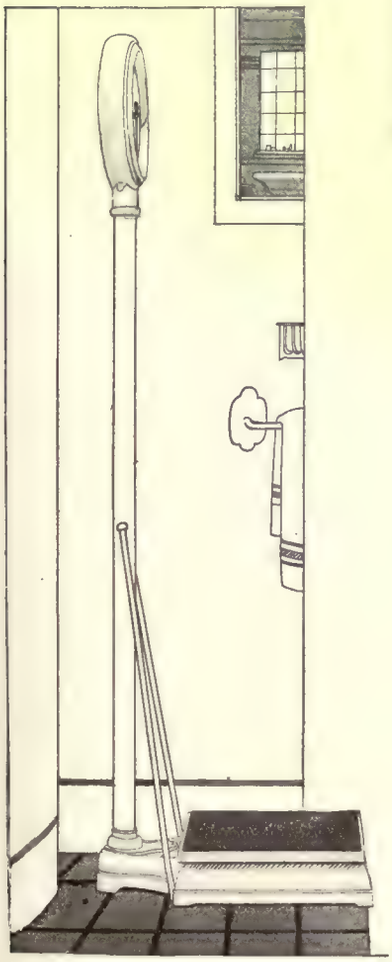
The barometer is only of

(*Continued on page 90*)

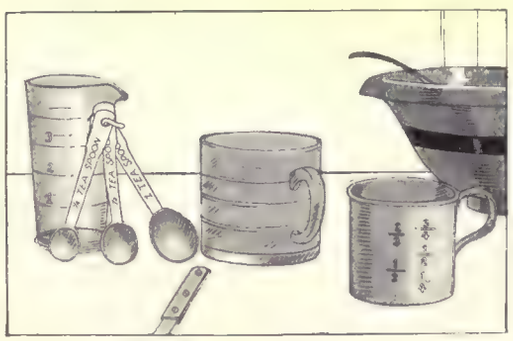


Spring scales of this type are inexpensive and amply accurate for household use. The pan is of white enamel. From John Chatillon & Sons

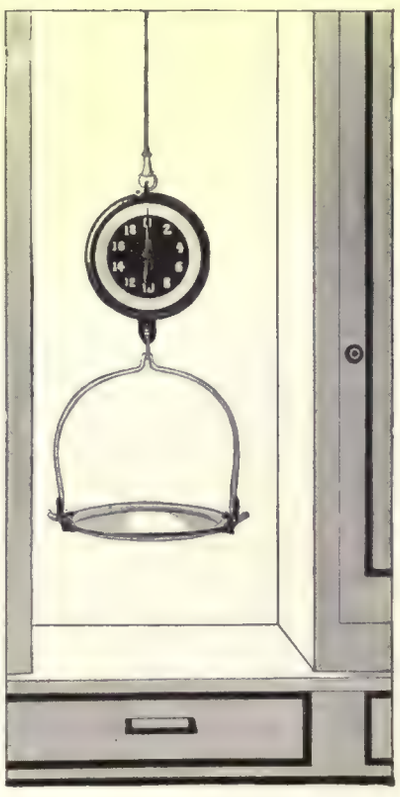
Nursery scales, which weigh up to twenty-five pounds, are essential for the accurate care of babies. This type is equipped with a comfortable basket. Courtesy of John Chatillon & Sons



Accurate bathroom scales are part of the equipment of every well furnished house, since one's weight is an indication of the state of one's health. John Chatillon & Sons



Among the measures used in the kitchen are standard spoons, glass and aluminum liquid measures with fractional graduations. Courtesy of the U. S. Bureau of Standards





Just as it is possible on a hillside garden to use either retaining walls or steep slopes to take care of the differences in level, it is possible to use either steps or grass ramps to provide means of ascent and descent. Both methods in each case are used in the interesting hillside garden shown above

WHEN YOU PLAN YOUR GARDEN

Let the Garden Fit the Site Rather than Force the Site to Fit the Garden

RICHARD H. PRATT

A GARDEN is something like the horse that won't drink if he isn't thirsty, no matter how nicely he is led to water. In fact, there are gardens that stand stubbornly for years without taking a sip of their sites, just because they are unable to overcome the strangeness of their predicament. If you want a horse to drink you must use tact, and if you want a garden to "belong" you must use taste. After that, in both cases, it is largely a matter of keeping up the water supply.

You should get the feeling from a garden that it has grown rather naturally out of its situation, or, at least, that it has been able to effect a suitable compromise. Perhaps it is too much to ask that every garden should be an expression of its site. There are sites for which the garden must act as a mask. But even a mask should fit the face it covers, regardless of how much it changes its appearance.

As the garden should be near the house —attached to it if possible—so that it can be seen from within doors and easily reached, the exterior materials and the architectural manner of the building should figure in the garden's design even though they are only suggested in the way a wall is built, or the way some paving is laid, or in the color and style of an arbor or pergola. In addition to this common understanding in spirit between the house and garden, a relationship that may be either subtle or obvious, depending upon the taste of the designer, the two should be actually connected, so that they will seem to be part of the same establishment. A garden that lies at a distance from the house is a thing to be visited on increasingly rare occasions rather than to be lived in all hours of fair weather, and a garden close to the house that lies askew or disconnected is apt to be a restless haphazard sight and a jar to sensitive nerves.

In a general way the above constitute the mutual responsibilities of the house and garden. The house can rarely be accused of being too conscientious about the comfort and convenience of the garden. And it is probably better that way. The garden that has to make the most of a bad location is bound to be more interesting—if it is only because it has to fight for its place and struggle for its beauty—than the garden that is born with a perfect site in its mouth.

When it comes actually to considering the kind of gardens best suited to the various kinds of sites it is time to do a little conservative classifying. No two gardens are alike, of course, but, cautiously speaking, all can be put into four general groups something like this:

(a) The steep hillside garden
(b) The long narrow garden
(c) The broad open garden
(d) The small intimate garden

Rock gardens, wild-, bog-, water-, and Japanese gardens are intentionally excluded from this list because they are exceptions to the general rules of design which are being discussed here, and they will be considered later on in the series. It is possible under certain circumstances to combine in one garden any or all of the four types listed above, just as it is possible to make endless variations on each type illustrated. On the small place, however, some treatment of a single type will generally suffice. The particular type will be determined by the size, shape, and nature of the available space.

The first and most difficult type to handle is that which must fit a fairly steep hillside. The problems on a slope of any sharpness are to create one or more levels that can be treated in a comfortable and decorative manner; to find some way to

The long narrow herbaceous border garden should end on something worthy of its length, both in size and design, such as an arbor, loggia, or, as here, a Colonial gazebo

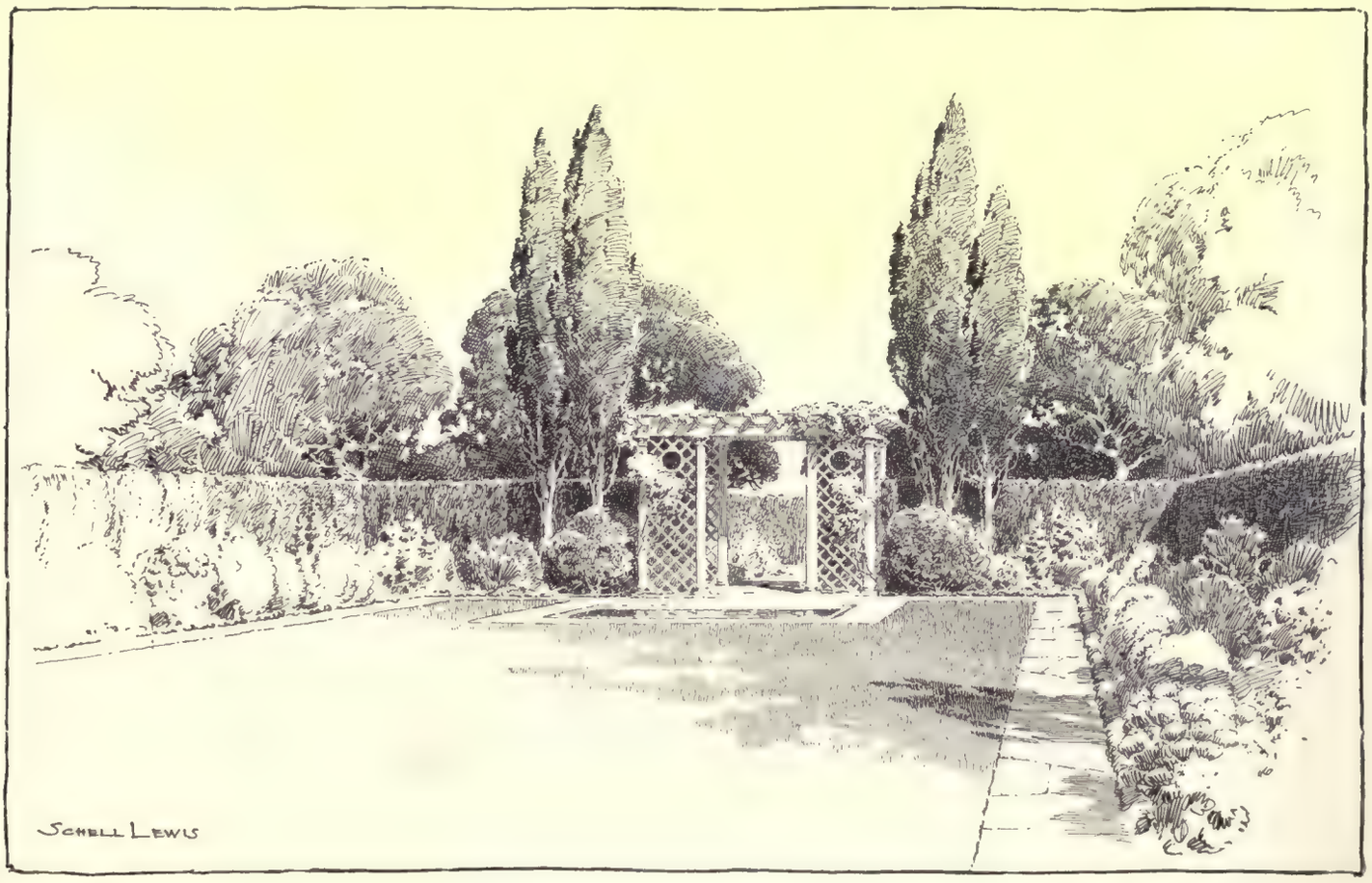
hold the ground displaced in making these different levels, and to provide some means of getting from one level to the other. The hillside garden shown at the top of the first page contains solutions for all these problems.

At the point on the slope marked by the top of the nearest long wall, the ground was cut straight down for 5′ (the height of the wall) and the earth thus obtained was spread on the slope below, making the level space shown in the foreground. As such a perpendicular cut as this on any slope would cave in or crumble away, it must be supported by a retaining wall. Any number of levels like this can be made on a slope providing the hill is long enough. In this garden, however, attention was centered on one fairly broad level space at the bottom. The level of the ground on this lower space is about 20′ below the ground in front of the house, but instead of cutting straight down for 20′, which would have been a terrific piece of work and would have meant a retaining wall 20′ high, the slope itself was used to make up the difference in grade. This great height would have made it necessary also to have from forty to sixty steps, depending upon the risers, which would have made a task out of going to the garden when it should

(Continued on page 134)



The great effectiveness of the broad open type of garden is sustained only when the central space is kept flat and severely simple reserving all decoration for the borders





Very smart in its simplicity is this silver tea set, Colonial in design with a thread border. 2001 tea pot, $63 2002 sugar, $42 2003 cream, $28 2004 waste, $14 2005 blue and yellow pottery vase 8" high and is $8



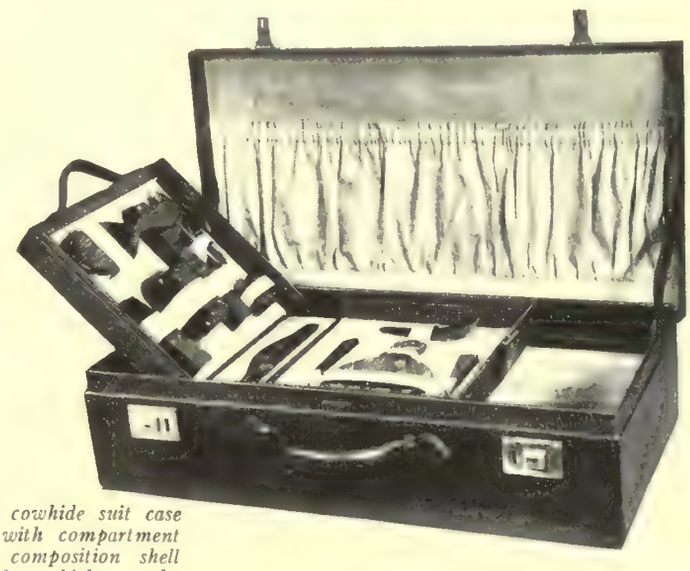


FOR THE EARLY CHRISTMAS SHOPPER

These may be purchased through the House & Garden Shopping Service, 19 W. 44th St., New York City

Kindly Order by Number

2006. In soft beaver calf is this bag, which has a change purse and mirror. It is 6" x 4¾", $6.50





2007. Coffee colored suede bag 6" x 4" has four compartments. Lined with matching moire, $29.50



2008. Fine cowhide suit case 22" long with compartment containing composition shell toilet articles which can be removed and the whole bag used as a dressing case, $33.50



2009. A very convenient writing case in blue, green, heliotrope or rose leather contains paper, envelopes, address book, pencil and paper cutter at $4.96



2010. A decorative scrap basket 11" high comes in parchment color with band at top painted any shade and an old Godey fashion print on the front $12

2011. Excellent for a man's room is this eight-piece desk set of fine black cobra grained cowhide which comes for $25. 2012. The mahogany clock 10" high has a Waltham movement, $30. With radium hands and hour marks at the numerals, it may be had for $35.



2013. Charming for a bedroom are these colored prints attractively framed which may be had for $13.50. The mat measures 19" x 16"



2014. Green Venetian glass candlesticks in twisted design. 10", $8.50. 2015. Vase 9" high $12. 2016 Composte 6", $10. 2017. Candy jar, 4", $4.50



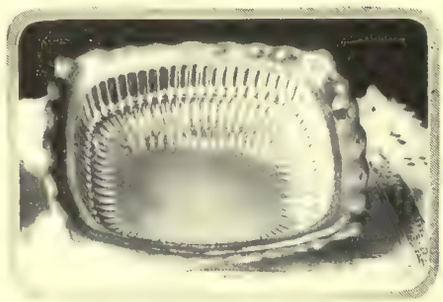
2013. Unusually decorative are these colored English prints. They would be effective hung in pairs against a neutral toned background



2018. A charming reproduction of an old chair comes in maple with a rush seat and decoration on the back in color of grapes and gray-green leaves, $36



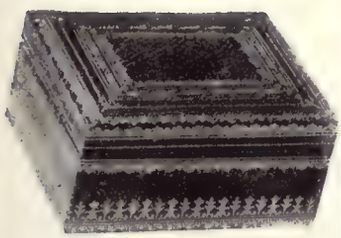
2019. A sterling salt cellar copied from the famous Paul Revere bowl is $4.50 2020 The pepper pot, so attractive in design is 4¾" high and $13.50



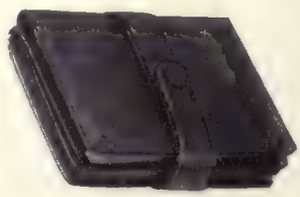
2021. Delightful both as to shape and design is this square fluted silver bowl which can be used on so many occasions. It is 8" across and 2" high, price $27



2023. A canvas screen painted in shades of blue with silver leaf design is $75. The panels are 6' x 2'. 2024. The graceful arm chair has a separate down cushion. It is $60 in muslin. Covered in any color satin, $90



2022. This attractive leather cigarette box comes in green, blue, rose and brown with hand tooling in gold, $7.50. 5" in length



2025. Soft ecrase leather in gray, brown, blue, green, tan or purple with tooled gold edge is this address-book 3½" x 4", $7

October — THE GARDENER'S CALENDAR — Tenth Month



Mulch the perennials now for nourishment and protection



If you are lucky you are husking corn behind the barn now



Forking in manure is one of the November garden tasks

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
This Calendar of the gardener's labors is planned as a reminder for undertaking his tasks in season. It is designed for an average season in the Middle States, but its suggestions should fit the whole country if it be remembered that for every one hundred miles north or south, garden operations will be retarded or advanced from five to seven days.			1. One of the hardest plants to protect during cold weather is the French Globe artichoke. If covered too much it decays, so use a frame to prevent the covering material from actually resting on the plants.	2. Most smooth-barked trees and practically all fruit trees are subject to the attacks of San Jose scale. These trees should be sprayed with one of the soluble oil mixtures which can be purchased.	3. Celery must be kept banked properly to protect the hearts of the plants from damage by severe frost. In fact, it can be stored in trenches any time now for use during the late fall and winter months.	4. Tender roses and all tea roses should be strawed up now to protect them. Putting earth around the bases of the plants helps shed water and will serve to protect the lower part of the plant from damage.
5. Gooseberries, currants, raspberries and blackberries are surface rooters. A heavy winter mulch of manure will build up the fertility of the soil and help to protect the roots from damage by the frost	6. Boxwood and other tender evergreens should have their winter protections applied now Burlap covers that are supported so as not to come in actual contact with the plants are the best material for this.	7. Standard roses are among the hardest garden subjects to protect. If strawed in they must have the vyst kes or they will become top-heavy. Laying the stem down and covering with earth is the best.	8. Primula, cyclamen, cineraria and other potted plants that are customarily grown in frames may be brought inside now Frequent feeding with liquid manures is very helpful to their continued success indoors.	9. House plants of all kinds should by given a little extra care at this time. Sponge the foliage with soap solution, scrub the green scum off the pots and top-dress the soil in them with sheep manure.	10. All ornamental garden furniture, settees, etc., and all melon frames, bean poles, tomato trellises and such planting accessories, should now be stored away for winter. Paint those that require it.	11. Rhododendrons should have their roots protected by a heavy mulch of leaves or litter. Some branches of pines or other evergreens thrust into the ground between the plants will prevent sun-scald.
12. It is perfectly safe to plant asparagus in the fall provided you make some effort to protect it during the winter. Pull plenty of earth up over the plants and cover them well with decayed manure.	13. Poinsettia, limes and other heat-loving crops intended for Christmas bloom must be forced rapidly. A temperature of 75o or even 80o when plenty of moisture is available, will be beneficial to them.	14. The strawberry bed should be mulched with well-rotted manure: this not only protects the plants but prevents the deterioration of the soil. Straw to protect them from the sun should be added.	15. It is not too late to start seeds of some of the more rapid-growing annuals in the greenhouse for winter flowers. Of these may be mentioned calliopsis, candytuft, ragget sailor and the ever popular mignonette.	16. It is now time for all fall bulb plantings to be completed. Always plant four times as deep as the diameter of the bulb, mound the earth up so as to shed water, and mulch the surface well with manure.	17. Garden changes should be made now before the ground is frozen, to prevent settling and other irregularities in the spring. Plants disturbed now are more likely to live than those moved in midwinter.	18. Do not neglect to make successional sowings in the greenhouse of vegetable crops such as beans, cauliflower, beets, carrots, lettuce, etc. The secret of succes is sowing in small quantities and frequently.
19. Ill-kept gardens breed diseases and insects. Clean up all refuse and burn the stalks and other material likely to decay. Thoroughly sterilize the ground by the application of lime or deep, consistent trenching.	20. Carnation plants should be kept supported and properly disbudded. Never allow the benches to accumulate green mould The surface of the ground should be kept stirred. Top-dress with sheep manure.	21. Apples, pears and other stored fruit should be looked over occasionally for any decayed ones which would soon destroy others When the fruit is wrapped separately in soft paper this danger is lessened.	22. Freesias, French grown narcissus, early lilies and all bulbs of this type can be brought into a higher temperature now. After the buds show, free applications of liquid manure will benefit the roots.	23. If you have not already stored your root crops for the winter, they should be attended to at once. Burying them in trenches outdoors with the proper kind of protecting material is the ideal storage.	24. Sweet peas sown now and properly protected over the winter will give quality flowers next year. A frame made of boards and covered with manure after it is put in place will be an excellent protection.	25. There are a number of popular perennials which force well. Clumps of coreopsis, bleeding heart, Shasta daisy, dicentra, etc., may be lifted, potted, and then stored outside to ripen properly before forcing.
26. Young fruit trees had better be protected now from the attacks of field-mice rabbits, and other rodents which girdle the trunks. Tarred burlap or paper collars placed above ground will help.	27. Manure for the garden should be purchased now. For garden purposes it improves greatly with age and handling, and it is always possible to get manure in the fall, while next spring is uncertain.	28. Sweet peas in the greenhouse should be fed freely with liquid manures. The first flowers to appear should be pinched off to conserve the plants' strength. Keep the atmosphere dry at night.	29. At this time all hardwooded forcing plants such as lilacs, cherries, deutzia, wistaria, etc., should be lifted from their places about the grounds and placed in tubs or boxes for winter forcing.	30. Low spots in the lawn or irregularities in the surface may be top-dressed now to overcome these troubles. Use good soil, and when not more than 2 inches of it is applied the grass will come through all right.	*What wondrous life is this I lead! Rich apples drop about my head; The luscious clusters of the vine Upon my mouth do crush their wine; The nectarine and curious peach Into my hands themselves do reach; Stumbling on melons, as I pass, Ensnared with flowers, I fall on grass.*—ANDREW MARVELL	

In the country the quality of November is controlled largely by the size and manner of the fireplace and woodpile. God forbid that either one should be over small! Yet, at that, the most comforting fireplace we remember was the smallest, and the woodpile was a little heap of furniture tragedies and kindling in the corner where the ceiling met the floor. But in the country the hearth must be all embracing and the logs must have a certain bulk. There should be polished brass in the andirons to cast reflections in the half-dark. All exterior faces of the fireplace and mantle should be such as to act as a supplementary frame to the glowing cavern. As to the sort of firewood, there are kinds to fit all tastes and moods. Nowadays chestnut is being burned more than any other because the blight has given us no alternative; but it is a miserable, snarling fuel that disappears with fury and no finesse. Oak is not so antagonistic and is more lasting. Pine is a roaring whirlwind. New-cut birch burns as though its sap were the finest gasoline. Hickory is the well-mannered aristocrat of the hearth, sparkless and durable. But applewood is the king of them all, silent, smooth and sensitive, carrying along with undiminished brilliance until it is nothing but a white hot bed of ashes and its victims are in a state of delicious stupor.



Grape pruning begins at the drop of the leaf in the fall



Dig deep and wide when trenching for large perennial roots



When perennial roots get too large divide them with a spade



The Piazetta, a little parklet in the Country Club District of Kansas City, is an attractive and well designed intersection arrangement

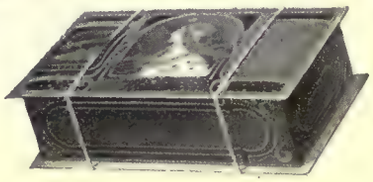


Another delightful feature of this Kansas City development is this sunken, semi-circular resting place of masonry backed up by shrubs



One service court here does for two residences; the garage and service entrance of each house being screened by poplars and bridal wreath

Six Answers to Six Tastes



LUXURY

Salmagundi. Bear in mind the name when you select chocolates to please a luxurious taste. It has a wide variety including some new and most attractive chocolates. In an art metal tin box worthy of the contents.

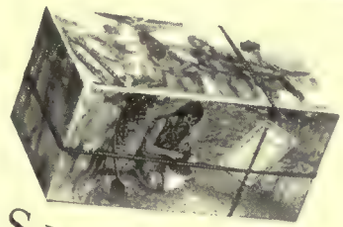
Whitman's
SALMAGUNDI CHOCOLATES



VARIETY

Everybody's taste has approved the *Sampler* and chosen it as America's foremost candy. It contains selections from ten favorite Whitman's packages which can also be purchased separately. It appeals to the taste for quaint, dainty things.

Whitman's
SAMPLER



SURPRISE

A taste for mystery, romance, treasure trove—the element of surprise and the pleasure of new flavors—all are answered in the picturesque Pleasure Island Box of Whitman's. Have you explored its bullion bags?

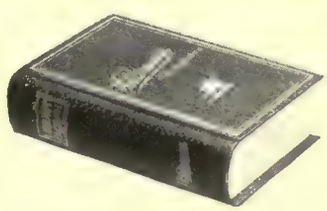
Whitman's
PLEASURE ISLAND CHOCOLATES



EXCELLENCE

Super Extra. A name that harks back to 1842 and the original Whitman's Chocolates that are still the standard. The assortment is one that has been selected with great care, changing slowly with the public taste during the eighty years its popularity has endured. It answers the average cultivated taste for sweets.

Whitman's
SUPER EXTRA CHOCOLATES



ODDITY

This book-shaped box bound in green and gold has a list of contents inside the cover differing from any other package. It has proved an assortment perfectly selected for many tastes. The Library Package is an appropriate gift for many folks, many occasions.

Whitman's
LIBRARY PACKAGE



RICHNESS

There's a distinct appeal in whole nut meats thickly coated with Whitman's famous chocolate. Those who like walnuts, pecans, filberts, almonds and all the favorite nut meats, at their best, declare this package to be their favorite.

Whitman's
NUTS CHOCOLATE COVERED

Whitman's Quality Group

PAGES *from a* DECORATOR'S DIARY



THE romances of furniture and objects of art are as enthralling as the romances of human beings. The adventures of that precious pair of Chinese pagodas which now adorns the hallway of Mrs. W. K. Vanderbilt's lovely Georgian house, 1 Sutton Place, New York City, would make a long and beguiling tale.

I first saw those pagodas in a Madison Avenue antique shop, and fell madly in love with them, but could not find them a home in any of the houses with which I had to do. I used to pay them visits of ceremony, and sigh that I could not possess them. They are extraordinary affairs of delicately carved wood, exquisitely painted in powdery soft pomegranate reds and jade greens and sky blues, standing fully 8' high, and as fragile-seeming as cardboard edifices.

Once, before they found their present home, a certain rich man and his wife wandered into the shop and the man fell in love with the curious old things and wanted to purchase them But it seems that he not only had to have enough money and enough appreciation to acquire them, he had to have his wife's approval. And to his wife these things were emphatically Heathen Chinee! She refused, flatly, to have them in her house. I never felt so sorry for a man.

THEN Mrs. Vanderbilt discovered them, and bought them for her new house, which Mott Schmidt was then planning. It seems that the pagodas were originally in the Royal Pavilion at Brighton, England, so Mrs. Vanderbilt went there to find whatever history there might be of their original background, and employed Allyn Cox to paint her hallway in the same manner. The result was shown in a photograph in the August number of this magazine.

The hall has a floor of small hexagonal tiles, of brick red. The curving stairway ascends through a painted hanging garden, in the Chinese taste, a ground of greenish-yellow on which are painted fantastic trees and flowers. In two painted niches are painted figures of jade. In the original Pavilion decoration these figures were in grisaille but Mr. Cox has painted them brilliantly in imitation jade and semi-precious stones. The two pagodas stand at the outer curves of the hallway, sentinels of oriental calm.

I was amused to see a large and cheerful monkey swinging in one of the Chinese trees, a merry creature among the serene Chinoiserie pageant. Mrs. Vanderbilt evidently has a great affection for monkeys, for two stone ones are placed on the garden terrace of her house, under the overhanging garden door. These quaint creatures have their arms folded, and look out over the changing river with faint amusement. They are the work of the sculptor, Renee Prahar, of Vienna.



Monkeys were enormously fashionable in the 18th Century. In the Louis XIV period John Berain constantly employed monkeys in his decorations. "Le Salon des Singes", of a later period at Chantilly, is one of the most amazing rooms in existence. So popular were monkeys at this period that "Singerie" was as much a recognised style as "Chinoiserie". Jean-Baptiste Oudry employed monkeys constantly in his cartoons for the Beauvais tapestries in the early 18th Century. Of late there has been a revival of interest in the monkey as a basis of design, and many sculptors and painters are amusing themselves with the playful creatures. Renee Prahar has done a series of small stone monkeys for Mrs. Charles Dillingham's lovely blue-washed courtyard in her New York house, as well as for Mrs. Vanderbilt's terrace. The young French artists have made some gay wall papers, one of which Mrs. Archibald McLaren has used in her boudoir in her Setauket, Long Island, house. This paper is pale green in tone, patterned with yellow monkeys holding white banners, surrounded by tendrilly branches and flowers of a purplish-pink. Mrs. McLaren also has a set of the famous monkey band, in porcelain figurines designed by Teniers, on her desk.

Another monkey-lover is Robert W. Chandler, whose amazing hallway is painted like a jungle, with dozens of life-size monkeys and gorillas climbing among tropic flowering trees Addison Mizner, in his beautiful Spanish house in Palm Beach, has two real monkeys—small, rare, ring-tailed ones—who live in a great cage in his loggia, and rejoice in the modern names of Frankie and Johnny.

ONE of my dearest possessions is an old cook book which began as a ledger and ended as my great-grandmother's cook-book. She lived on a South Carolina rice plantation, and there are hundreds of delectable recipes for cooking rice, as well as all other delicious things, in this old book. Not only her own recipes but those of all her friends and cousins are carefuly copied in the old ledger, and when I look at my ridiculously small pantry and think of my great-grandmother's I feel as if I were playing at doll's housekeeping again. Here is the most stupendous recipe of all:—of all cake recipes in the world.

"Cousin Eugenia's Plum Cake for Weddings and Occasions—Take twenty pounds of butter, twenty of sugar, twenty of flour, twenty of raisins, forty of currants, twelve of citron, twenty nutmegs, five ounces of mace, four of cinnamon, twenty glasses of wine, twenty glasses of brandy, ten eggs to the pound. Add cloves to your taste. If you wish it richer, add two pounds of currants and one of raisins to each pound of flour."

I like to reread that old recipe, because it makes me feel economical and modest when I go around the corner and pay several dollars for a diminutive Thanksgiving fruit cake. Times in this direction at least, have changed. Nowhere, unless it were for a state fair exhibit, would a cake of such gargantuan dimensions be baked.

DECORATIVE painting is rapidly becoming the fashion in New York, which means in America. Every architect one meets is enthusiastic about some room that some young painter has done for him. The older and more academic mural painters have been so expensive that the decorative painting of a room has long been a luxury, but now the young painters have attacked the problem with such enthusiasm of idea, such gayety of method, and such modesty of price that nearly every new house one goes into has some delightfully original room to exhibit. Victor White, Joseph B. Platt, Robert Locher, Louis Bouché, Allyn Cox, Mark Tobey, Florine Stettheimer, James Reynolds, Barry Faulkner, and of course Robert W. Chandler, have executed infinitely engaging rooms in New York houses within the past year.

One of the most original and most finished rooms I have seen is Bobby Locher's little dining room in his house on Emerson Hill, Staten Island. Here is a conception of decoration that reads like one of Amy Lowell's exotic pages of vers libre, and yet is so beautifully painted as to suggest the precisely crowded surface of a Persian or a Chinese panel.

SO fresh, so free is the idea of this little room that the result is very near perfection. The technique of the painting takes on the quality of the old papier peint, although the arrangements and the forms are modern.

The walls are divided into panels by slender pilasters painted in an old tone of chartreuse. These panels are framed in borders of lace paper, dull gray in tone and covered with a pattern of red. Centered in each of these nicely proportioned panels is mounted an additional panel of old paper, faded into old ivory tones, on which is painted clusters of fruit, vegetables, and flowers arranged in urns, vases and baskets and sometimes growing in the foreground of landscapes. A large duck-like bird appears in each panel. Some vases are overturned, scattering leaves and blossoms through the air. A picnic is interrupted, an apple left half pared, a melon unseeded, a bee is tempted. Near a light-house, with a distant view of the provincial yacht club, a schooner and many small sail boats. A large slice of chocolate layer cake speared with a kitchen fork; an emptied wine glass on the grass; a snail crawling from its ponderous shell, contemplating a waxen camellia. A butterfly and a caterpillar are rivals for a luscious peach cut in twain and seeded for the delectation of the insects.



Tulips have been placed in a pink glass vase, to make breakfast on the grass more gay, but the soft boiled egg in its stand remains untouched,—two gray-hounds sport by the fountain on a neglected lawn of a bleak country place—Pheasant quills, a red banana, a lighted cigar, a Charlotte-Russe, some peppers and a cordial, for the sake of composition, have taken together a downward path through the air. A cucumber, a compote of petite-fours, an elaborate box of glace fruit and a blue glass pitcher of lemonade are companions, near the sea shore where we see oysters, celery and shrimps.

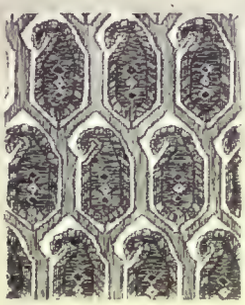
THE white towering bulk of the Woolworth Building is seen over the top of the spout of an old silver teapot. A cold meat pie, with salt and pepper, looms large. A riding whip, an arm band from the steeplechase, and a red and white camellia for the victor, are another group.

A glove, a rosary, a volume of Madame Bovary with a daisy marking a place, a fruit jelly, a dish of chocolates and nuts are neglected for a better view of a nearby regatta. A sailor lies prone on the ground gazing at some kites, high in the air above the church steeple. A carrier bird, speeds on with a special delivery letter, stamped and addressed to the author, and passes in his flight a delicious lady-lock.



I know this sounds like a hopeless mixture, but these thousand every-day things find themselves so beautifully disposed on the long panels, so humorously drawn, so exquisitely colored, that one sighs with content at a purely American thing well done. This little room is as frankly a product of our times and our life as John Alden Carpenter's modern music, "Krazy Kat", which has just been produced in the Greenwich Village Follies.

RUBY ROSS GOODNOW



SAROUK



SHIRAZ

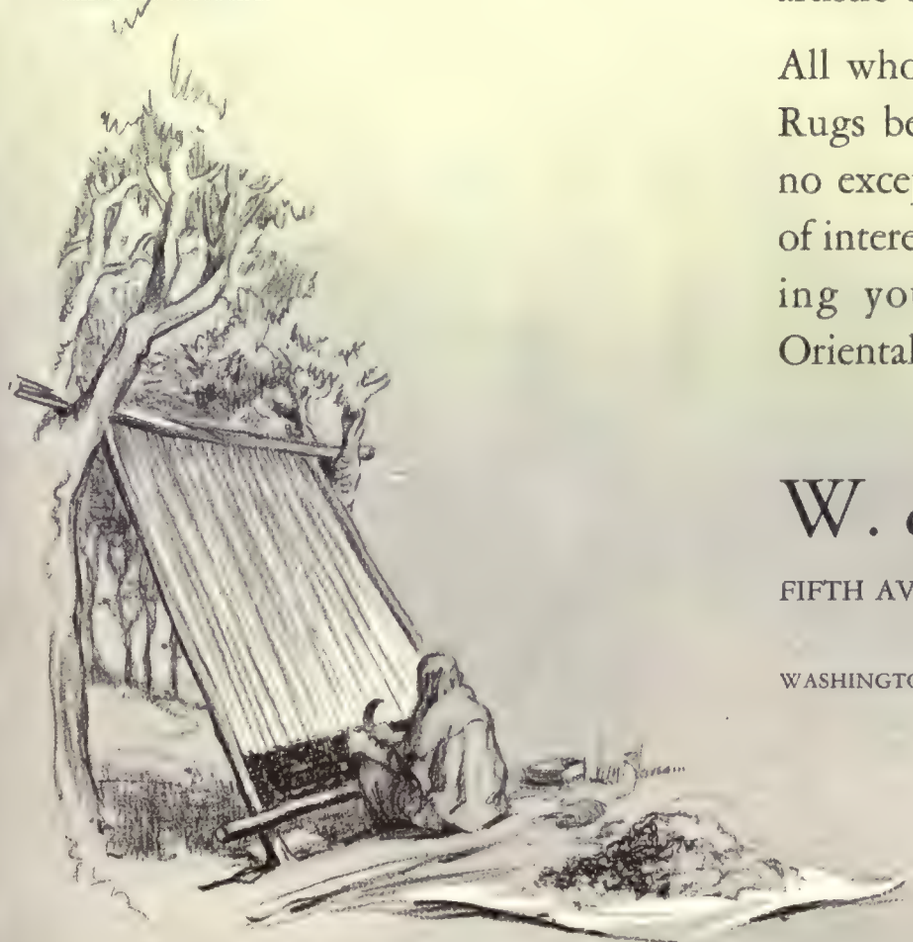


SENNEH



KHORASSAN

The above is one of the most frequent motifs found in Oriental Rugs. The four designs are taken from rugs found in various parts of Persia and each shows a different translation. This motif is known by many names, such as the Palm, the Pear, the River Loop and the Seal, but is most commonly called the Serebend.



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Oriental Rugs are not mere floor coverings—they are the evolution of an idea translated into an actual article by the deft fingers of those to whom rug-making is a traditional art.

There are many interesting features in each rug that provide a source of constant pleasure. The results of the primitive methods still used in dyeing, spinning and weaving, and the tradition of designs are the interesting points which add so greatly to the artistic charm of Eastern productions.

All who come in touch with Oriental Rugs become enthusiasts and we are no exceptions. We enjoy these points of interest and would appreciate showing you how really personal are Oriental Rugs.

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Doubtless you want the most house for the least money. Our book will help you realize that ambition without "cutting corners." Explains how inexpensive woods can be finished as beautifully as more costly varieties. If, after receiving book, you wish further information, write our Individual Service Department. Use Coupon Above.

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"The Wood Finishing Authorities"



Shutters filling the side lights of the Palladian window over this Colonial entrance in Salem, Mass., are in pleasing harmony with those on the windows

Your Shutters and Your Home

(*Continued from page 63*)

variety has the solid portion at the bottom with the slats at the top. By this means, both the fastenings of the shutter are more safely guarded from possible marauders, and the free circulation of air keeps in constant movement the heated air which has risen to the ceiling of the room within.

The solid shutter, which is exceedingly popular just now, is exceptionally pretty and artistic, but does not, of course, admit the air to any appreciable extent. An awning may serve the purpose of half-open blinds, however, and by this means both the quaint form of shutters may be utilized and the house further beautified by gay awnings, which add so materially to its attractions from without. If the house is to be left vacant for any considerable portion of the year, as in the case of the summer home, this shutter, if firmly fastened on the inside, offers a protection of a very real kind which can be afforded by no other form of window covering, unless it be the unwieldy and unsightly batten.

The all-too-common method of admitting air and light by the simple boring of three holes in the shutter is unnecessarily inartistic, when so many good designs, which make the shutters a real feature of the house instead of only a useful part of its equipment, lie ready to hand. The crescent moon is so frequently used that we lose sight of its beauty in its commonplaceness; but numberless other figures may be cut out in silhouette, on any part

(*Continued on page 88*)



Finish is given the little windows on each side this entrance by the small pierced shutters. From the home of P. J. Gossler, New Canaan, Ct., Frederick Sterner, architect

The New Cadillac Victoria

The new Cadillac Victoria, we believe, embodies refinements which will induce even wider and warmer favor for this popular Cadillac model.

A well-considered change in dimensions causes the car to appear lower and longer and greatly accentuates the atmosphere of distinction always associated with the Victoria.

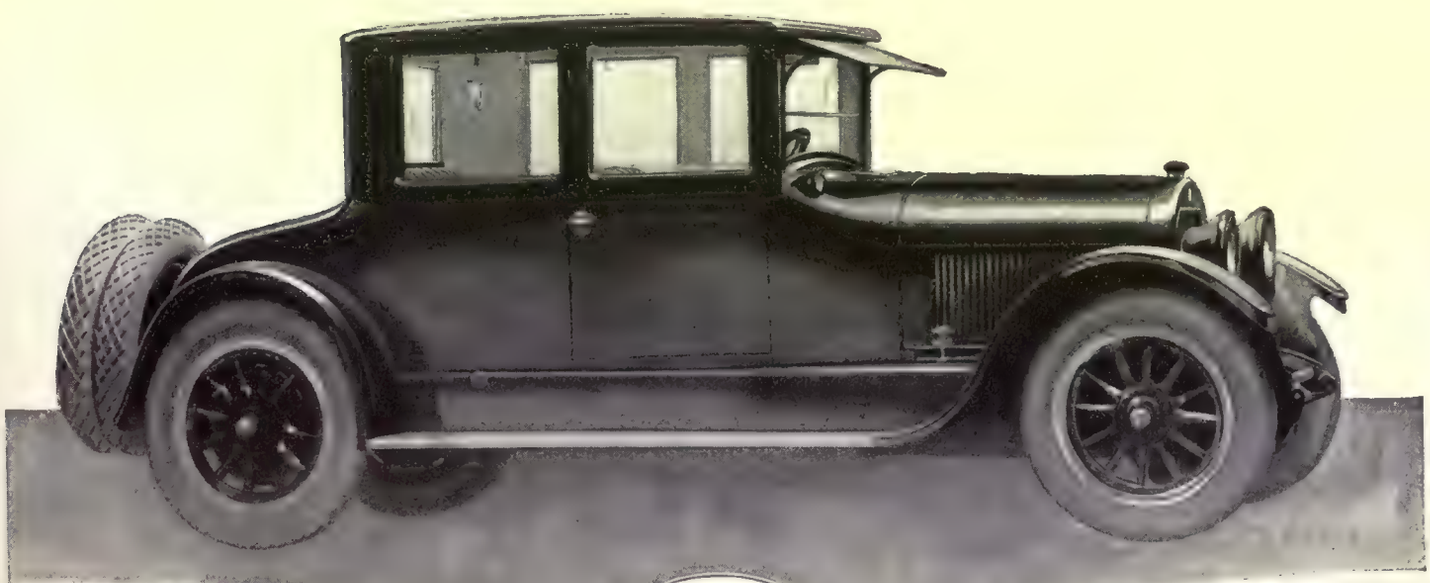
The enlarged interior, with the driver's seat placed directly behind the steering wheel, and all seats lengthened, provides increased spaciousness and comfort for four passengers.

The new model Victoria shares the advanced engineering and careful craftsmanship of Type 61, admittedly the greatest Cadillac ever produced.

Its owner will discover a degree of dependability and riding smoothness that is generally considered unequalled in current automobile manufacture.

Cadillac has developed a finer Victoria, one more artistic, more roomy and more comfortable, which we submit to prospective buyers with full confidence that it will win their delighted approval.

CADILLAC MOTOR CAR COMPANY, DETROIT, MICHIGAN
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MODERN INTERIORS

ORIGINALS IN SILVER
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SILKS ▪ AND ▪ LACE



On Tudor houses shutters are out of place. Protection is given the windows by Venetian blinds or folding shutters placed inside the window casing

Your Shutters and Your Home

(*Continued from page 86*)

of the shutter, which will add to its beauty. The maple leaf is a pleasant variation, as is the tiny evergreen; while a three or four leaved clover is unusual, especially if a wee flowerpot be outlined below it. A bird may be used effectively, or if your home has a name, this may suggest an appropriate design. Some mascot, some favorite flower, some odd figure, may be embodied upon your shutters; let it but introduce a personal note, let it but speak of your interest and your thought, and a surprising difference will be made in the appearance of your home.

And, by the way, over each of these outlines let a piece of coarse wire netting, painted the color of the shutter, be fastened. It will not show while the shutters are in use, and it will prove useful in preventing some home-seeking bird from entering at the little openings, beneath which you will find him lying when you return from your vacation—as a memorial of your summer's holiday.

What color should blinds be painted? That depends upon your taste—whether it run to the conventional, the striking or the bizarre. Green is, of course, most usual, and (*Con't. on page 90*)



The construction of Colonial shutters is shown in this example from from Hope Lodge, Whitemarsh, Pa., built 1723

On French doors and low-set windows full-length slatted shutters can be advantageously used for protection and finish





FROM A GRAFLEX NEGATIVE

GRAFLEX

Indoors or out, the Graflex way is a *sure* way of getting good pictures. You *know* when the focus is sharp, you *see* what the view includes because the reflecting mirror shows a big right-side-up image of the subject. Ample exposure is facilitated: at any speed from 1/10 to 1/1000 of a second the focal plane shutter admits an extraordinary amount of light. And the Kodak Anastigmat lens *f*.4.5 assures sharp definition, another characteristic of Graflex prints.

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The Farmer collection of Antique Chinese Art Objects contains many splendid examples suitable for the enrichment of your furnishings. Farmer conversions of these treasures into utilitarian elegancies bring to the home that note of distinction so much desired and so difficult of attainment.

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New York

Your Shutters and Your Home

(*Continued from page 88*)

with green it is practically impossible to go wrong. Moreover, green fades, and in its last state is better than its first. There is an old house in Massachusetts the shutters of which, once dark green, have faded today to the most delicate of moss-green tones, over which artists rave. Newly painted or after many years—that is a good point with green—the color is equally satisfactory.

With other colors it is possible to obtain an effect striking or artistic, but it is also possible to secure the former quality without the latter. With a modern house more liberties may be taken than with a "period" one. Bright shutters on old houses are like the bright coloring on old furniture, now in vogue; bright and pleasing while the fashion lasts, but then out of date and in bad taste, as some similar experiments of the nineties are today. It wears best to keep old houses and furniture strictly of the period, in spite of temptations to the contrary. Yet, in spite of all, among hundreds of old houses long forgotten, one stands out in my memory, also Colonial, also in Massachusetts, white with shutters of bright electric blue. Such an innovation would have caused our grandfathers to hold up their hands in horror; yet this house was one of the quaintest and most charming imaginable in decoration and surroundings. To be sure, this instance was one which was handled in the right way, as against the hundreds which are not, and the precedent is a dangerous one, for effects have a way at times of failing to work out as they should, even when the conception is good in itself. Still, it is at the risk of failures that successes are made; and it is taste and ingenuity, applied to just such small details as these that charming and artistic houses owe, in great part, their elusive and unusual charm.

Household Weights and Measures

(*Continued from page 77*)

secondary concern to the housewife. The clock, of course, is all important.

In this article we are most concerned about weights, volumes and dimensions.

In the kitchen we have to measure food stuffs; in the laundry starches, cleaning powders, etc. But the most vital thing for us to know is how not to be cheated in the bulk of our buying.

For example, what should we expect to get in a basket, in a crate, in a cord, in a box and in a barrel? How many of us know these common measures?

Furthermore, what is a heaping measure—and who determines on the heaping? What is a tablespoonful? What is a dry quart in comparison to a liquid quart?

District Standards

In nearly every part of the country there are Weights and Measure Bureaus whose standards are set. The first thing we should know is what are the standards and insist upon our dealers living up to them.

In order to hold dealers to these rules, every household should possess a proper length measure, yard stick and tape; a weighing scale, liquid measures and graduate, and dry measures.

The length measures should be a tape from 3′ to 6′ long or a yard stick of wood with metal ends to insure its steadfastness. The tape should be of steel or wire woven cloth for endurance. At least one yard should be subdivided, as should the yard stick, into inches, fractions of inches, subdivisions of yards: ½″, ⅛″, 1/16″. For if over a series of years you are getting cheated on your dress goods, table-cloths, etc., you can see, by adding up your purchases and your expenditures, that you are actually losing money, if you get short "cuts"!

The weighing scale's importance to the home is really "without measure." The kinds are legion, the right kind few and far between.

The hanging spring scale that automatically registers the weight is good if bought with care at the best place. It should weigh from ten to twenty pounds. Here there are no loose weights to get lost and mislaid, it can be hung up out of the way, and if necessary can be on a folding bracket. These scales are not expensive, are very useful and are fairly accurate.

The beam scale is also very good for the home and is accurate. The weight is gauged by the moving of a sliding poise.

But above all do not get the "family scale" which has the pan setting on the spring with the weights stored below the pan. Unless very exceptional in build, these are often inaccurate.

Baby scales are an important thing to have in the home. They come in varying delightful forms, so that Baby is comfortable while being weighed. The little basket scale certainly is the easiest to use, though other types which are accurate do the trick even though Babe isn't so luxurious. Of course, for teeny babes the basket is delightful and easier all the way round.

The value of bathroom scales cannot be overestimated, for an ideal way of keeping well is keeping your weight to a healthy standard.

Of the liquid measures in the house there should be on hand: a 4 oz. glass graduate subdivided to 1 dram or less to measure small quantities, and one 1 qt., one 1 pt. and a ½ pt. A measuring cup is useful, if you know what it measures, and it should be carefully subdivided. The graduate should be cylindrical or conical; the former is better, the latter is cheaper, more easily cleaned and easier procured. The markings must be clear and easy to read.

Dry Measures

For dry measuring you should have a nest of measures, ranging from ½ bushel to a quart, made of metal or well and hard varnished wood, bound in metal at top. Cylindrical is the preferred style. If conical, the top diameter should not be more than 10% of the lower diameter.

For ½ bushel the minimum diameter should be 13¾″.

For 1 peck the minimum diameter should be 10⅞″.

For ½ peck the minimum diameter should be 8½″.

For 2 quarts the minimum diameter should be 6⅝″.

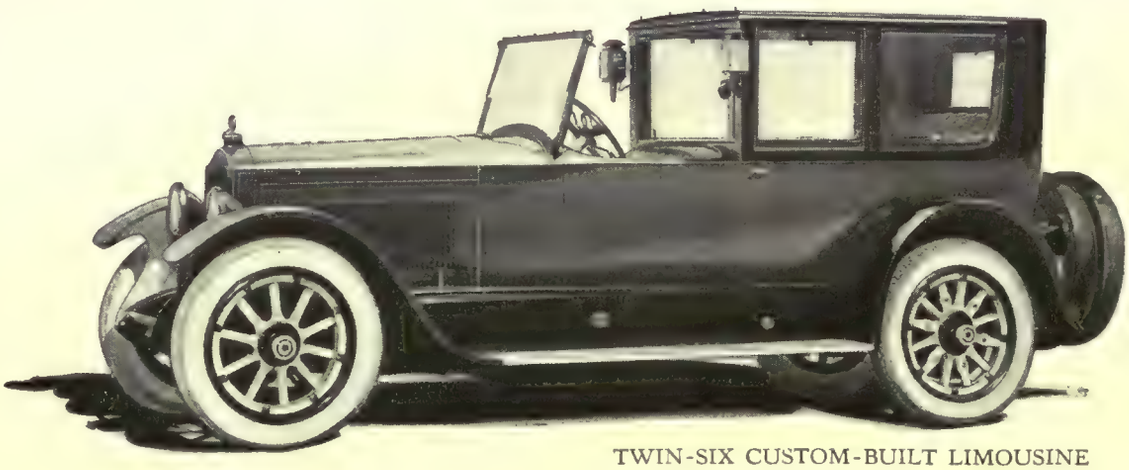
For 1 quart the minimum diameter should be 5⅜″.

Checking up Frauds

The butcher tells you that he gave you full weight, but the trimmings were heavy. So insist upon having all the trimmings sent to you. You can use them. You have paid for them.

With poultry or fish you can't as easily apprehend bad weight, yet you can tell, after some experience, whether or not the "cleaning" is too costly. If it is costly, go elsewhere and have a fish uncleaned sent home for a few times to weigh it on your own scale.

(*Continued on page 92*)



TWIN-SIX CUSTOM-BUILT LIMOUSINE

There is nothing in all the generality of motoring with which to compare or measure the Twin-Six quality of motoring.

It is apart and above—and it is distinct and individual to the Packard Twin-Six.

Here are provided superlative degrees of ease and well-being, which in turn induce superlative degrees of contentment and satisfaction.

Here is embodied a mechanical means of propulsion or progression as nearly effortless as such means can be made in the present day.

These things belong especially to the Packard Twin-Six. They are the special prerogative of the Twin-Six owner.

There is no substitute for them, once they have been experienced; and they are not to be duplicated outside of the Twin-Six itself.

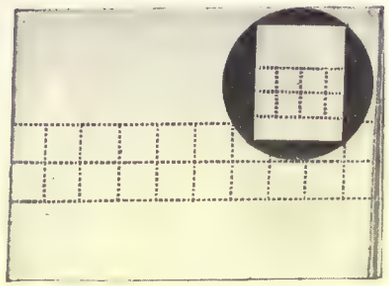
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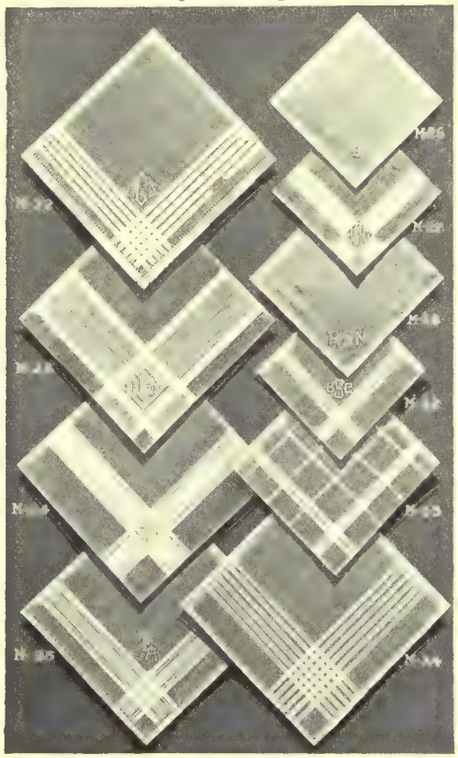


57

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M26.	Ladies' Pure Linen Cambric Initial Handkerchiefs	$6.00	Doz.
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	with Monogram as M22	14.40	"
	Same style in Men's size	21.00	"
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M34.	Men's Sheer, hemstitched	18.00	"
	or with Monogram as M22	26.00	"

HANDKERCHIEFS INCLUDING MONOGRAMS

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M22.	Men's Fine Linen Cambric	$26.40
M23.	Men's Fine Shamrock Lawn, Hand Hemmed	39.00
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M25.	Men's Sheer Hemstitched	13.80
	Finer Quality $16.80. Ladies' Size.	10.80
M27.	Ladies' Fine Shamrock Lawn, Hand Hemmed	16.90
	Glove Size $10.50. Men's Size	32.00
M28.	Ladies' Fine Sheer Linen	9.25
	Men's Size	19.00
M32.	Ladies' Sheer Linen, Hand Roll Hem	15.00
	Men's Size	33.00

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Household Weights and Measures

(*Continued from page 90*)

Read the labels on packages and containers. Test out the contents on your own scales. There is often a shortage inside the can or container. If you think it is too much, notify the maker; he is always glad to learn of deteriorations from evaporation, leakage or bad packing. Weigh container and contents, then separate and weigh container, then subtract this figure from the gross and this will equal—if legal—the contents on the label.

Liquids, too, can be tested in your graduate or measures. If a bottle is marked one gallon the quart measure must be filled four times. If this is not so, you are getting short measure.

To avoid mistakes in reading the glass graduate: The top is often more finely subdivided—a 4 oz. may be subdivided to ½ dram for the first 2 drams, to 1 dram for the next 6 drams, to 2 drams for the necessary capacity up to 2 oz. to 4 drams, or ½ oz. for the interval between 2 and 4 oz. Read the graduate from the main surface of the liquid—not by that part which creeps up glass.

Dry commodities give a big chance of going wrong. You can buy dry groceries by weight, by measure, by count. The things that *count* are safe enough—for you know twelve oranges without weighing them, but on the weights and measure end you should take stock.

Often liquid measures are used to weigh dry things. An avoirdupois pound is larger than a dry pound, the dry quart is 16% larger than the liquid; so find out how your fresh peas are being measured!

The dry quart measure should weigh 2 lbs., 6¾ oz.; the liquid 2 lbs., 1⅓ oz. of water.

The barrel measure is somewhat uncertain. It is best to find out your state regulations. The barrel differs according to state law and commodities sometimes. In March, 1915, a law was passed by Congress applying to all dry commodities except such as have been sold by weight or numerical count (flour, sugar and cement). The standard barrel has a capacity of 105 dry quarts. The liquid barrel's capacity is generally marked on its side.

There are usually ninety-four pounds of cement to the sack and 100 pounds of sugar. In the case of flour the weights are usually in multiples of a barrel ½, ¼, ⅛, etc., expressed in pounds, but the custom is growing to drop the ½ lb., ¼ lb. and ⅛ lb. from the weight of ⅛, 1/16 and 1/32 barrel size and make their weights 24, 12 and 6 pounds. A barrel of flour has 196 lbs.

In different states the heaped measure is heaped differently; in some the measure is heapable to the point where the commodity falls down and out, in others the cone above the measure has certain lawful dimensions. So find out before you are fooled.

In buying peas, dried beans, etc., be sure they are measuring your purchase by dry and not liquid measures—or you will lose 15% of your purchase!

Basket sizes are just about standardized to 2 quart, 4 quart and 12 quart baskets.

A national law says that the standard basket and boxes or containers for small fruits, berries and vegetables shall be of the following capacities: dry ½ pint, dry pint, dry quart or multiples of the dry quart.

In measuring cord wood practice differs. Purchasers must find out the local laws. In most states a cord of wood is 128 cubic feet—in piles 4′ x 8′ x 4′ lengths. The length, however, of wood that is cut in some places is 3′, 2′ or 1½′! Measurements are sometimes made before or sometimes after splitting. The basket in some states measures fractions of cords, occasionally it is equal to a heaped bushel, in other states it is more specifically designated. Look up your laws; here all your safety lies.

The states that require all dry commodities sold by weight are: Idaho, Iowa, Kansas, Massachusetts, Nevada, Ohio, Oregon, Utah and Wisconsin. Other states have definite measurements for the weights of a bushel, and pecks, etc. They are: Arizona, California, Delaware, Illinois, Kentucky, Michigan, Minnesota, Missouri, Montana, New Mexico, New York, Oklahoma, Pennsylvania, South Dakota, Vermont, Washington, Alabama, Arkansas, Colorado, North Carolina, North Dakota, Rhode Island, South Carolina, Tennessee, Texas, West Virginia.

States requiring definite weights for sales by weight are: District of Columbia (only the weight per bushel of potatoes is established here), Indiana, Mississippi, New Hampshire, New Jersey, Virginia.

The expressions: The "pinch of salt," the "speck of pepper," "handful of rice," "sweeten to taste," "basket," "a can," "a pail," "ten cents' worth," etc., should all be relegated to limbo.

Learn your troy, avoirdupois, length and liquid measures and also absorb the following little tables for your convenience:

4	saltspoonfuls equal 1 teaspoonful
3	teaspoonfuls equal 1 tablespoonful
16	tablespoonfuls equal 1 cupful
2	gills equal 1 cupful
2	cupfuls equal 1 pint
31	cup equals 8 fluid ounces
2	tablespoonfuls equal 1 pound of butter
2	cups of butter equal 1 pound of butter
4	cups of flour equal 1 pound of flour
2	cups of sugar equal 1 pound of sugar
5	cups of coffee equal 1 pound of coffee
1⅞	cups of rice equal 1 pound of rice
2⅔	cups of oatmeal equal 1 pound of oatmeal
2⅔	cups of cornmeal equal 1 pound of cornmeal
1	cup of liquid to 3 cups of flour equal a dough
1	cup of liquid to 2 cups of flour equal a thick batter
1	cup of liquid to 1 cup of flour equal a thin batter

LINEAR MEASURE

12 inches	equal 1 foot
3 feet	equal 1 yard
5½ yards	equal 1 rod
320 rods	equal 1 mile
1760 yards	equal 1 mile
5280 feet	equal 1 mile

SQUARE MEASURE

144 sq. inches	equal 1 sq. foot
9 sq. feet	equal 1 sq. yard
30¼ sq. yards	equal 1 sq. rod
160 sq. rods	equal 1 sq. acre

AVOIRDUPOIS

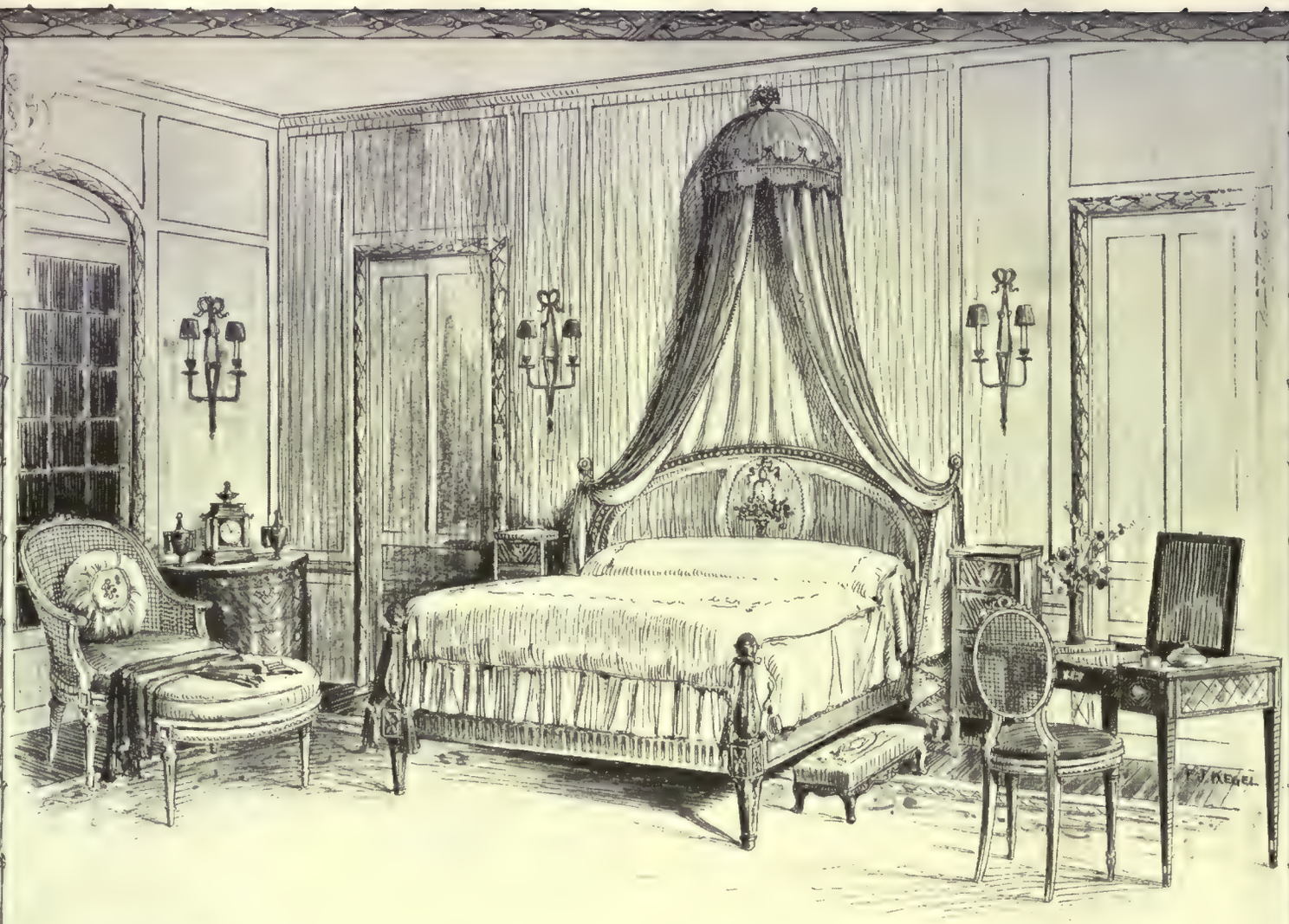
27.3 grains	equal 1 gram (dr.)
16 drams	equal 1 ounce (oz.)
16 ounces	equal 1 pound (lb.)
100 pounds	equal 1 hundred weight (cwt.)

DRY MEASURE

2 pints	equal 1 quart (qt.)
8 quarts	equal 1 peck (pk.)
4 pecks	equal 1 bushel (bl.)
105 dry qts.	equal 1 bbl.—vegetables, etc.

LIQUID MEASURE

4 gills	equal 1 pint
2 pints	equal 1 quart
31½ gallons	equal 1 barrel
4 quarts	equal 1 gallon



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¶ Thus, a charming Sleeping Room or Boudoir, drawing its inspiration from Marie Antoinette's day, may reflect the owner's personality in such appointments as the graceful *chaise longue* in a subdued glaze, the softly draped bed in antique gold, and their companion pieces in the glowing woods of that Period — each detail imparting to this daintily arranged apartment a pleasing touch of individuality. There is a wealth of such suggestion for the formal as well as informal rooms, however simple or elaborate the requirements, in the Furniture and kindred objects on view here.

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THE ATLANTIC REFINING CO., Philadelphia

ATLANTIC CANDLES



A Plymouth chair in antique maple, decorated with a packet ship design. Courtesy of Erskine-Danforth

Occasional Chairs

(Continued from page 53)

and by the end of the century the revolving chair had been established.

Cromwell, who had a decided taste for comfort and pomp, imported from Holland quantities of single oak chairs, turned and knobbed, and chairs upholstered and velvet covered were not uncommon. These were, however, exceedingly heavy, and in consequence more or less static; something more nearly approximate to the pull-about "occasional" chairs of the modern living room came in with the Restoration.

The light-hearted gaiety and the luxury of Charles II's court was reflected in the furniture. The characteristic chair of the period is still turned, but the turning is much lighter, and the carving less massive, and exquisitely fine caning replaced the solid wood back and seat of the Commonwealth.

Outside court circles a plainer style, a more old-fashioned tradition lingered; the high solid backs were preferred by yeomen in their draughty halls and kitchens. The craze for all things French that swayed the court was, as yet, hardly felt outside it. The oak of this period is not dark, but of a clear brownish shade; later it was darkened artificially, but only oil was used to polish the Restoration oak, and genuine pieces are never black. Walnut, too, was in high favour, and quantities of single walnut chairs are still extant; these may be c assified as "occasional," but it is probable that originally they formed part of a set.

Upholstered chairs had been made in the time of James I, but the fashion had waned, and was not revived till the Commonwealth. From that time on the upholstered chair in some form has always been popular. Marot, in whom Dutch and French taste were mingled, was an apostle of the upholstered style, and during the reign of William and Mary the single upholstered chair was prominent. The high backs, arms, and seats of the chairs were often covered with the beautiful embroidery which Queen Mary had made fash onable, and all the fine ladies of that time, and long after, followed her example of industry and skill. Velvets and large patterned damasks were used with the embroideries or alone. Taffeta, painted, was greatly admired, and leather for the backs and seats of chairs was painted, too, and sometimes gilt. Gorgeousness characterized this period of upholstery.

In the reign of Queen Anne a simpler style prevailed; walnut was by far the most popular wood, and the typical chair of her time was of walnut. The "grandfather," as it is now called, or winged easy chair was a favorite model. This chair is one of the oldest patterns; it was made in the time of Henry VIII, a somewhat crude thing, all of wood, but with the characteristic wings, or ears, which the big draughty halls of the period had made necessary, and it was known as the "draught chair."

The William and Mary "grandfather" is somewhat small, stuffed all over, and built up on beautiful lines, and this, combined with comfort, brought it into high favor. The Queen Anne "grandfather" was sometimes fitted with loose

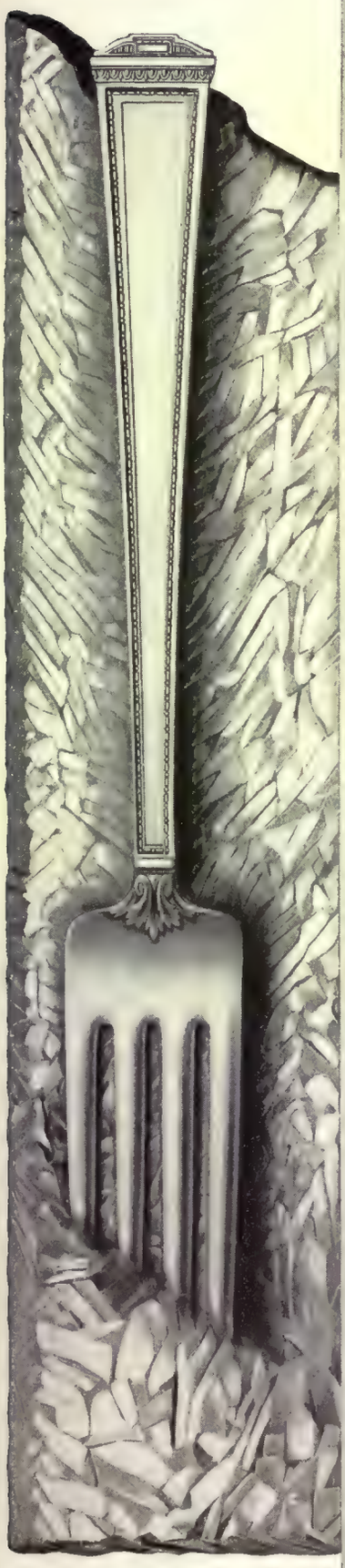
(Continued on page 98)



This original American mahogany armchair shows decided Chippendale influence in its design. Courtesy of Barton, Price & Willson

An antique Italian armchair of Louis XV influence, in walnut with silver gilt carvings and old brocade, Barton, Price & Willson

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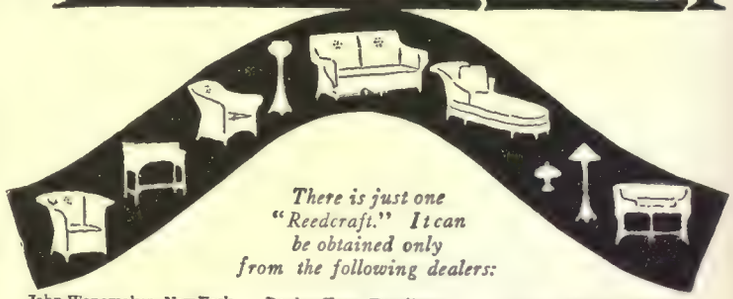
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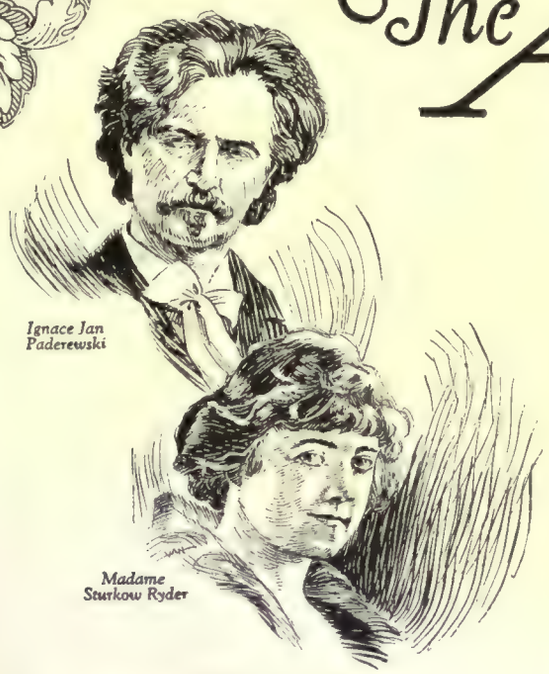
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the noted pianiste, giving concerts in connection with the Apollo, occasioned the following comment in the Music News, a leading musical paper.

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illustrates in full color various Riddle Fitments for dining-room and other major rooms of residence or apartment. It contains suggestions regarding interior decorative lighting that are especially interesting to those planning to build, remodel or re-decorate. Lamps, torcheres and other smaller fitments suitable for Christmas giving are also shown. Copy, with name of nearest dealer, sent on request to Dept. 202.

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Makers of lighting fitments since 1892



The fireside chair usually has the protective wings on each side, such as this example from Tobey

Occasional Chairs

(*Continued from page 94*)

down cushions, and often the whole chair would be covered with embroidery in petit-point worked in designs rather smaller and neater than those of the preceding reign; a device of little knots of cut flowers powdered all over was most admired.

When enormous hooped skirts became fashionable, the occasional chair with arms had to be discarded in favor of one with no arms and a broad seat—the armless armchair, in fact. The pattern which came from Spain appeared in England in the reign of Queen Mary, and the vogue continued all through the 18th Century; it was called the Farthingdale chair.

Another occasional chair for which fashion in dress was directly responsible was known as the "Voyeuse" or conversation chair. This chair was made extra long between back and front, with the top rail accentuated and padded, and just high enough for the Georgian dandy to lean his arms on when he sat astride it with the glories of his embroidered coat-tails handsomely displayed on the seat behind and conversed with or ogled the belles through his quizzing glass. Admirably adapted to this purpose, the chair, minus the occupant, was not particularly pleasing in design. The Louis Seize "Voyeuse" was more graceful and had usually a lyre-shaped back; a pattern somewhat similar was used in England for a harpist's chair and appeared in Sheraton's book illustrating his later style.

The writing (or corner) armchair became popular in the early 18th Century, and has remained so; a modern corner chair which follows the original outline and proportion very closely, is familiar to every one.

The "barber's chair" was developed from this model by adding an extra splat to the back, at a convenient height, for a head-rest; this pattern was in great demand and—proof of this sturdy workmanship—a good many "barber's chairs" are extant today.

Chippendale did not so much originate new chairs as play, with consummate skill, new variations on the old themes. He had a flair for the mode that amounted, in itself, to genius; Gothic, Chinese, and Rococo, each of these he adapted, blent and bent to the requirements of his taste, and the result was always English to the very core. Chippendale started the fashion for mahogany, which finally ousted walnut from its long run of popular favor, because he was the first to realize its limitations; he saw that it could not be treated like the highly figured and lustrous walnut with any success. For seats and backs he considered red leather had a "fine effect"; needlework was used, too, panels in French tapestry, and Chinese designs, silk damask and velvet, and many other materials.

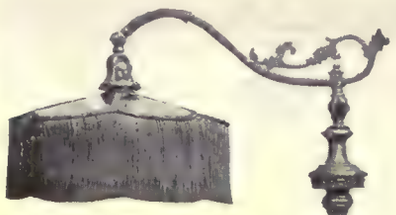
The classic formalism which marks all Robert Adam's decorated work was echoed in the furniture. Chairs were placed stiffly; they stood at regular intervals round the walls, each in its appointed position. To preserve balance, the chairs were usually made in sets—two, four, a dozen, and so on. The little pull-about occasional chair was rather out of it. The single chair—when it was made—was a fine thing; almost too fine for every-day use, with painted panels, pale tints, and delicate inlay on rare woods; but it was made to feel a little bit lonesome.



A black lacquer billiard armchair with cushion in peacock blue. Courtesy of Barton, Price & Wilson







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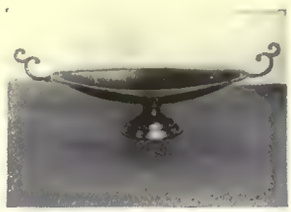
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This garden gate by James R. Marsh is a combination of a simple design of flat bars surmounted by delicate floral tracery

Decorative Wrought Iron

(*Continued from page 45*)

Italian, and the beauty of which in arrangement and placing we owe to Mr. Welles Bosworth, architect. The center opening of the arbor on the upper terrace on John D. Rockefeller's estate at Pocantico Hills is one of the finest examples of this type of wrought iron. And how beautifully it is placed, looking out over those fine hills through such a gorgeous frame! The elaborate iron gateway between the heavy stone pillars is another example of Mr. Bosworth's work in the relating of materials and the producing of vistas.

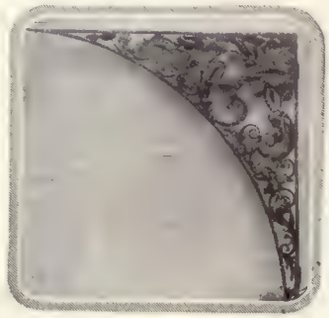
A famous architect in New York, one who studies every detail of the constructional beauty of the house, who considers iron grilles and doorways and balustrades as important as the stone foundation, who understands the inherent beauty in every kind of building material and knows all the ornamental possibilities of brick, or the beauty that can be developed from wood, said recently that he felt, in America, we were just beginning to realize the possibilities of decorative beauty in wrought iron and to create, as it were, a new period in this ornamental material, making wrought iron that has gaiety and humour, as well as ornamental design.

Unquestionably each architect should, with this point of view, design the iron necessary and fitting for the house he is developing. It should have a personality, a quality that has nothing whatever to do with old traditional beauty, but which may be incorporated in his scheme of architecture, and, when the house is finished, seem to have been created with the very plan of the structure.

We are showing some beautiful designs of ultra modern iron work along these wise lines. These iron doors and grilles were created for the exact house, doorway, and window in which they were placed. They show an entirely new feeling in wrought iron, a return to Nature for design, but Nature seen with a humorous feeling,—bird feathers that trail off into quaint and curious scrolls, and little birds that look about with curiosity and amazed delight to find they have contributed so much to the return of fine craftsmanship in this country.

One doorway, designed by H. T. Lindeberg, presents a combination of building materials handled with imagination and executed with rare technical skill. The brickwork of this house is finely developed, just a hint of a pattern with header brick cutting through in the form of a diamond. The door and the door frame are of rich weathered oak, as is the half circle about the wrought iron pediment, securely and firmly placed on the lintel. Here again we find birds lending themselves to humorously conventional

(*Continued on page 102*)



Designed to serve as a decorative hinge, this example by James R. Marsh is in the modern style of wrought iron technique

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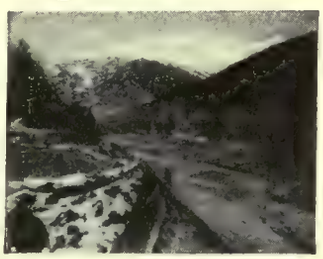
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THE COMBINATION STUDIOS
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Decorative Wrought Iron

(*Continued from Page 100*)

treatment and oak leaves and cones woven into a rich garland. In the two panels of the door frame which extend out into the brick, delightful wood carving appears, squirrels forming a conventional half circle which finishes in a tiny branch, producing the nut which the squirrel is so cheerfully devouring.

A delicate iron grille covers the window in the oak door, shown on page 43, and the hinges and ring latch are of a very simple design of wrought iron, so well executed, so appropriately placed that you are scarcely conscious of it until you investigate the detail of the supreme beauty of the doorway as a whole.

There are numberless places in and about the house where wrought iron may be used. Stairways within and without may very appropriately be made of this material, for it is one that yields easily to a graceful turn on a rounded flight or to a sudden twirl at the bottom of a straight one. Balcony rails, window or doorway grilles, gates, fences, lamp standards, and all manner of hardware for hinges, escutcheons, and clasps are suitable subjects for wrought iron. And the curious thing is that if we should look around the neighborhood, the chances are we would find some iron worker—a German most likely—who can work from our designs or, in the true craftsman spirit, from his own.

As for the manner, style and spirit of our wrought iron, let it be whatever we happen to like best. If we are fond of the gracefully dignified English and Colonial work, let us have that; if we lean toward the floreseence of the middle French, let us use that, by all means; and in the same way, if we like the delicate tracery of the Spanish or the richness of the Italian or the sturdy beauty of the south German, let us, for goodness' sake, make our choice according to our own impulses. For right now we Americans are in a pretty lucky predicament. Having nothing in wrought iron definitely our own, we have everything in the world to choose from. Least of all should we try self-consciously to establish something with "true American significance." When we have something to say in our wrought iron we will say it; but until then, we might as well enjoy letting those who have been saying it so beautifully for so long, say it for us

The Bungalow Problem

(*Continued from Page 61*)

American style of architecture, which style conveys a great sense of refinement and good taste for the least expenditure of money than any other style that has been attempted in this country. On this building there was no necessity for decorative trim. The entrance portico is of the simplest character. On one end, off the dining room, the roof is carried down to create a porch. A simple lattice around the corner posts will afford a base for vines. Although the front elevation shows a fairly plain expanse of roof, the rear is broken into a pleasing repetition of gables by the introduction of the second storey.

This type of Colonial design was the logical expression of a sturdy, well-bred race of people who were forced by circumstances to build their houses as simply as possible, but, straight thinkers that they were, they put together the materials that were at hand in a perfectly logical manner so that even their most unpretentious houses challenge our admiration today. The average "bungaleer" may safely study the work of this early period in his quest of material for his bungalow.

The Gallic Trend in Domestic Architecture

(*Continued from page 54*)

some minds is a house of Norman inspiration. People with restricted architectural outlook would naturally prefer a Victorian house with 1876 jig-saw fretwork or so-called "Colonial" monstrosity, loaded with a surfeit of out-of-scale architectural "features" illogically applied, beacuse they are familiar with them. When pinned down to give a reason for their preference, they take refuge in the shibboleth of sticking to national tradition!

Now the writer flatters himself that he has always staunchly stood up for national tradition in architecture, and Anglo-Saxon traditions of all sorts. In these pages he has urged a closer study of earlier American architectural tradition and its adaption to modern needs. But adherence to tradition is one thing, and falling into a rut is another. When a well known writer in an architectural magazine, in his fervid professions of loyalty to national tradition, decries the influx of French, Italian and Spanish styles in American domestic architecture, he needs to be reminded that national tradition has always grown and profited by the infusion of foreign elements, exotic elements, if you choose so to call them. Foreign infusion, indeed, is its very life. National tradition in architecture can no more stand still than can anything else in nature. It must either go forward or backward.

Furthermore, it should be remembered that a very specific phase of American architectural tradition is of definitely exotic origin. That phase is the Georgian style—which so many persistently miscall "Colonial"—a style that we have so commmonly used that we are sometimes tempted to forget that we did not originate it. It was brought into England from Italy and developed and modified under the aegis of Inigo Jones, Sir Christopher Wren, and their successors until it became a national institution. Thence, in the natural order of events, it was transplanted to the American Colonies.

The illustration and plans of the house at St. Martins sufficiently tell its story. Apart from noting that the ramped wall at the northwest corner is intended to connect with the flower garden wall, when it shall be built and all the planting completed, it is unnecessary to make any detailed comment. What is necessary, is that people should understand the value of fresh motifs in our domestic architecture and appreciate the value and meaning of just such instances as that before us. The house at St. Martins is not a reproduction of any one Norman prototype. It is an adaptation of the manner. And it is just through such well-considered adaption that our national tradition in architecture has achieved its rich, robust growth. It is just by such assimilation of exotic elements and properly digested adaptation of them that its vitality will be preserved

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No. 110 Handwrought iron lantern with wall bracket.

Size of lantern 4 in. x 4 in. x 10½ in. extreme projection 7 in. -wired, black, with yellow or white cathedral glass,
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Fireset B-433 43' high *Andirons with log roller B-701 27" high*

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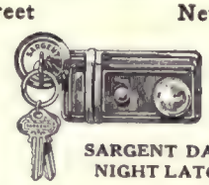
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reinforce and provide the needed security on entrance doors of dwellings, apartment houses, stores and offices, where present locks do not afford adequate protection. The handy push-button stop, to dead-lock the latch bolt or hold it back as desired, is an exclusive feature.

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The cellar stairs teach a lesson for the whole house



The G-E Tumbler Switch works with a touch of the elbow or a flip of the finger.

IF you have had, in your home, a measure of electrical convenience, you have known how handy it is to control your cellar light from upstairs. A little planning will make the whole house just as convenient. You should have switches where you want them; to control your lights from the front door, or the back or from your bedroom.

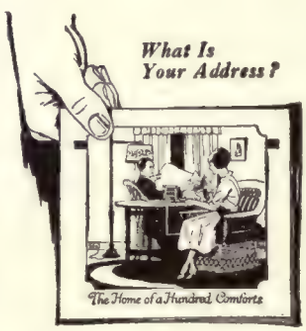
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A New Booklet for Home Lovers

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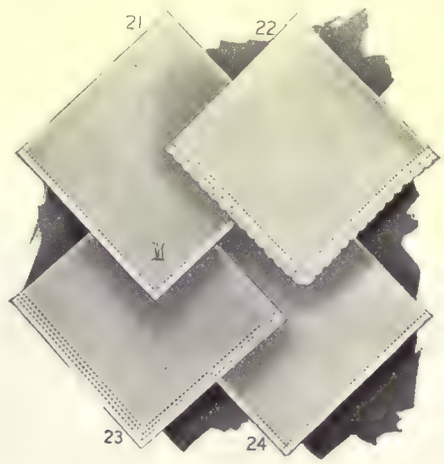
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AS a rule houses rise fresh from the ground with a no more tangible guide than a set of plans and specifications. But the exception to this rule is becoming more and more popular. Houses are being made from barns, from cottages too small, and from old foundations; still under the guidance of plans and specifications, to be sure, but with the fine flavor of something that has lived and been lived with before.

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(Continued on page 108)



Window openings were pierced in the barn walls, an east wing begun, and the cottage secured

A year after its completion the house was on intimate and friendly terms with its surroundings



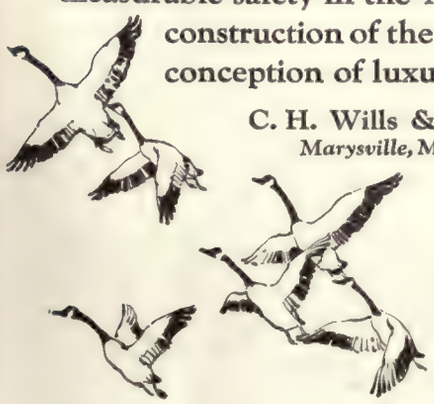


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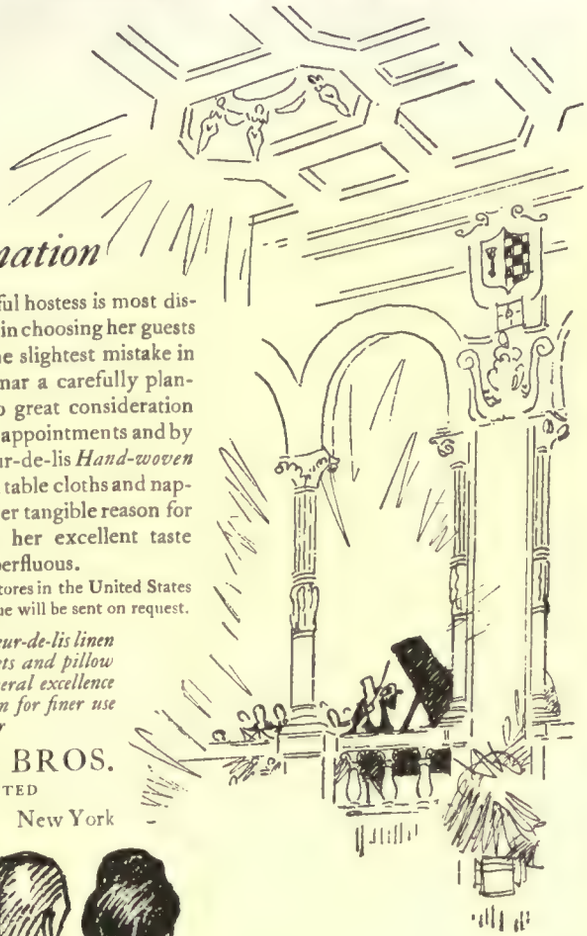
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One of the reasons for building from a barn is a living room whose essential decoration is based upon the honest structural note of ancient and powerful timbers in walls, ceilings and floors.

An Architectural Wedding

(Continued from page 106)

to present too serious difficulties unless the route over which it is to be taken is extremely rough and hilly.) A small farm cottage, more nearly at hand, seemed exactly the sort of thing to be used as a wing—and a wing it became. Unfortunately there was no other available cottage in the neighborhood which might have served as a balancing wing, so it became necessary to build one in the usual manner: the only altogether modern section of the house. The skeleton of such a structure—timbers almost unobtainable nowadays in a well seasoned state—besides performing its very essential task, will if left exposed, as in the living room of this particular house, form an unequalled background for the interior decoration.



Hiss & Weekes were the architects of this unique and very successful bit of restoration and Clarence Fowler, the landscape architect of the grounds

Lilacs help t blend the hous and its surround ings and aid in th pleasant deceptio of a well earne feeling of mello and authentic ag





Let the Outdoors In

Throw open your home to the benefits of the great outdoors. Flood it with sunshine and fresh air. *AiR-Way* Multifold Window Hardware now permits you to make a sun room or sleeping porch of any room. To get the utmost enjoyment out of your new or remodeled home, make sure that *AiR-Way* is specified.

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AiR-Way provides for a full opening of any width—the windows fold back out of the way—no interference with screens or draperies. They may be completely or partially closed in an instant. *AiR-Way* positively insures against rattles and other annoyances. When closed, the windows fit snugly and afford absolute protection against the weather.

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An Architect, A Painter and A Sculptress Joined in Designing This Exquisite Lamp



"AURORA" $3.50

The lines, proportions and coloring of most of the lamps you see in these days of commercialism are the work of designing departments of large factories. They are the fruits of a deep knowledge of what makes a "popular seller." But some people, the **Decorative Arts League** committee felt sure, would like a lamp designed purely with an eye to good taste, a lamp of artistic proportions and harmonious tones, a lamp embodying grace, symmetry and beauty rather than the long experience of the "salesman-designer" of what seems most in demand in retail stores. Hence this exquisite little lamp you see pictured. "Aurora" as it has been named by an artist, because of the purity of its Greek lines and tones.

A Labor of Love

For the delicate work of designing a lamp that should be a real work of art instead of a mere unit in a factory's production, and yet should be a practical and useful article of home-furnishing, the League enlisted the enthusiastic cooperation of a group of talented artists—one a famous architect skilled in the practical requirements of interior decorating, one a painter and genius in color-effects, and one a brilliant sculptress, a student of the great Rodin in Paris.

They caught the spirit of the League's idea and the designing of a lamp that would raise the artistic standards of home-lighting became to them a true labor of love. Model after model was made, studied and abandoned, until at last a design emerged with which not one of the three could find fault.

Every Detail Perfect

One style of ornamentation after another was tried out, only to yield in the end to the perfect simplicity of the classic Greek lines. Even such a small detail as the exact contour of the base was worked over and over again until it should blend in one continuous "stream" with the lines of the slender shaft. The graceful curves of the shaft itself, simple as they seem in the finished model, were the results of dozens of trials. The shape, the exact size, and the soft coloring of the shade were the product of many experiments.

The result is a masterpiece of Greek simplicity and balance. Not a thing could be added or taken away without marring the general effect—not the sixty-fourth of an inch difference in any moulding or curve but would be harmful. And yet with all the attention to artistic effect the practical knowledge of an experienced interior decorator has kept "Aurora" in perfect harmony with the actual requirements of the home. It blends with any style of furnishing, it adapts itself to boudoir or foyer-hall, to library or living room. And wherever you place it "Aurora" will add taste and refinement besides furnishing, with its tiltable shade, a thoroughly practical and mellow light wherever required.

In the exclusive Fifth Avenue type of shops, where lamps that are also works of art are shown, the equal of this fascinating little "Aurora," if found, would cost you from $15 to $20—perhaps more. Yet the price of this lamp is but

$3.50—Think of it!

Only the Decorative Arts League could bring out such a lamp at such a price. And only as a means of widening its circle of usefulness could even the league make such an offer. But with each purchase of this beautiful little lamp goes a Corresponding Membership in the League. This costs you nothing and entails no obligations of any kind. It simply means that your name is registered on the League's books as one interested in things of real beauty and art for home decoration, so that as artists who work with the League create new ideas they can be offered to you direct without dependence on dealers.

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SOLID SILVER
(STERLING)

Cold Meat Fork

If You Are Going To Build

(Continued from page 66)

the neighborhood that have more window space than walls, and see how much less interesting and attractive they are than those which are fenestrated with greater discretion. Then see the difference on the inside and judge the comparative lightness and airiness. The chances are that you will find the house with fewer and smaller windows, if window shades are used intelligently, to be just as pleasant in every way as the one with the greater expanse of glass.

Generally speaking, there is very little choice between the double-hung-sash and the casement types in matters of comparative beauty and convenience, granting that both are well made and properly installed. It is more a question of taste. The double-hung-sash has a certain dignity, the casement a certain picturesqueness. For example, there is stateliness about a house or room done in the Georgian manner, or in any classic derivative, which suggests the use of a flat, sliding window, just as there is a liveliness in the English vernacular styles, a romantic aspect to Tudor rooms, and a quaintness about our own farmhouse types of interiors and exteriors, for which the flare and variety of the casement seem best suited.

There are certain things which are perhaps more easily handled in connection with double-hung-sash windows. than with casements. There are outside shutters, for instance. They cannot be combined well with casements, especially if the casements open out; nor are shutters, as a matter of fact, a traditional or conventional accompaniment to architectural styles that suggest the use of these hinged windows. On the other hand they can be used conveniently with double-hung windows. Screens have been heretofore a somewhat annoying factor when used with casements, especially when the casements open out—and casements, for many reasons, should open out; but the difficulties in this direction have been eliminated to a great extent by the use of screens that roll down from the top of the window frame, by casement adjusting arms that work through the sill, and by screen sash that are hinged to the inside frame.

When you come to examine the various sorts of windows made in stock sizes and patterns, many of which are beautifully designed and executed as well as reasonably priced, you will find a bewildering array. There are casement windows that open out and open in; that swing from the top or from the side; ones with sash and frame of steel or of wood; windows with a single sash or with as many as eight or more; with rectangular, diamond-shaped, or irregular, leaded panes, or with the familiar wooden mullions. In short, there is a kind to suit almost any taste or purse. In double-hung windows there is the ordinary type in most general use on which have been worked a number of interesting variations tending toward greater efficiency in cleaning (a sometimes provoking feature of the double-hung sash) and ventilating. Certain sashes of this type are designed to slide completely into an added upper part of the window frame, thus making it possible to get a full opening, instead of a half opening, and the subsequent 100% ventilation. Others are designed to swing in at certain positions on taking off a removable guide strip, thus giving access to the outside of the sash on cleaning days and avoiding an extremely awkward and, at times, hair-raising operation.

In considering the window's first task: that of letting in daylight, there is a chance to use some discretion. The thought of a room flooded with sunlight is a pleasant one, but the actuality is apt to seem a little glaring at times; for too much direct light, especially from above the level of the eye, can be very trying. That is why comparatively low windows in rooms with a sunny exposure are a wise precaution. Large high windows should be left for rooms that face the north, or for rooms that are shaded from without.

The color and intensity of the light that comes through the window is controlled by curtains and hangings. In other words, the side draperies are used primarily to frame and soften the light, and the sash curtains to diffuse and color it. But, where a window has been given a pleasing architectural trim, or where this trim is an essential part of the architecture of the room, it is wrong to swathe the windows in draperies that hide the trim.

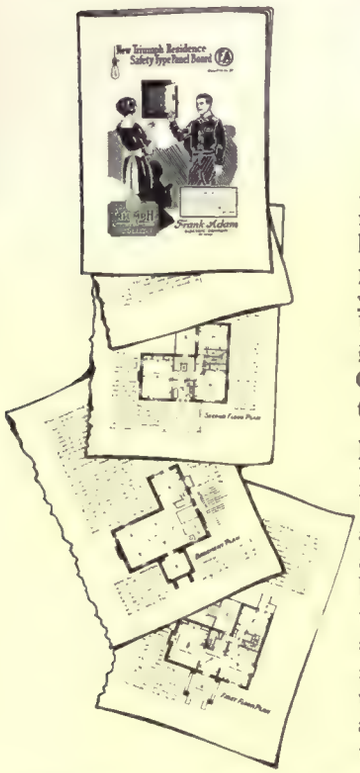
When it comes to the part windows play in ventilating the room we cannot be too exacting in our requirements. During the warmest weather when we want all the air we can possibly get, those windows which open completely will be a great comfort. Casement windows do this, as do the type of double-hung window whose sashes disappear altogether when desired into a compartment above the frame itself. A direct draft is an almost impossible thing to avoid unless some sort of patent deflector is used on the sill, or unless multiple casement is used, with an upper row of small sash swinging in on a bottom hinge or out from a top hinge, through which the air blowing in will be spread at the source.

A lot can be said for the quality of the view seen through a window that is in itself an attractive and appropriate frame. When the sight from a hilltop window takes in a vast expanse of valley we will want the window with this overlook to be broad and long, rather than tall and narrow; just as we should want a small window when it is desired to pin the attention on some particularly attractive object near at hand. And we must feel no hesitation about using small panes in our window sash for fear of destroying the view, because this is precisely what mullioned and leaded panes do not do. On the contrary they add interest and beauty to the extent that they are interesting and beautiful themselves.

The treatment of the inside trim about the window is something to be considered with fine regard for the character of the roof and for the type of sash. The length to which this part of window decoration may go is illustrated in the absolute lack of any trim whatsoever in the interesting small casement shown on the first page of this article, as contrasted with the rich elaborateness of the pilasters, arch, and cornice of the Colonial example opposite.

This difference in trim treatment is due to the totally different mechanism in the two types. The frame of the double-hung window must enclose sash weights, rope, and pulleys; while that of the casement need carry only the hinges on which its sash are hung. Thus the trim of the former must necessarily assume some importance, while that of the latter may be as inconspicuous as the designer cares to make it.

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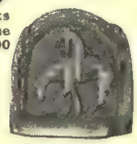
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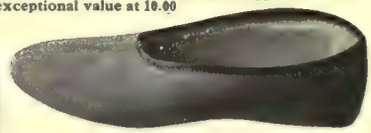
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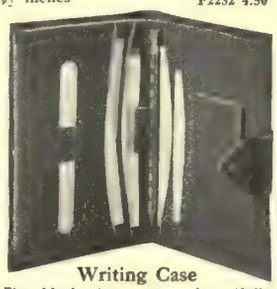


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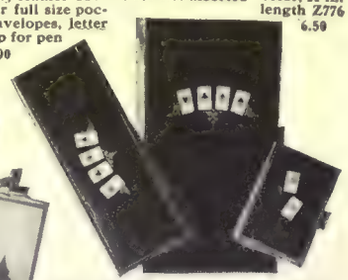
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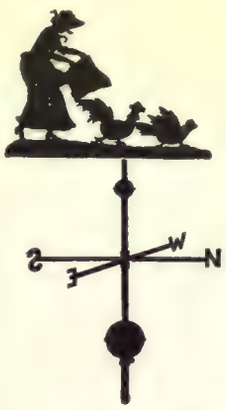
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Illustration Below Shows Full Yarn Center

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A houseful of housewares

IF a household article is well constructed and serves a useful purpose, it is sure to be here on these nine floors of household equipment.

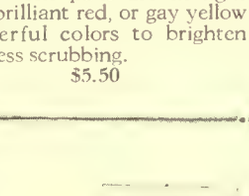
This is a shop that specializes in such equipment, and we delight as much in pleasing you with a small brush for a few cents as with a kitchen cabinet for many dollars.

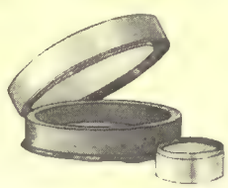
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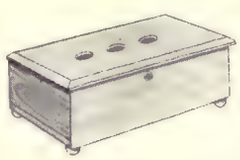
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Oriental influence is evident in this Mexican maiolica bottle, made about 1750

The Maiolica of old Mexico

(*Continued from page* 56)

come to know of the existence of a native Mexican maiolica ware. Previous to this discovery it had been assumed that the pieces of tin-glazed pottery found in Mexico were all of Spanish origin and from the potteries of Talavera. Through the researches of Barber, Ventosa and others it has been shown that true maiolica was produced in old Mexico throughout a long period. Indeed, by the middle of the 17th Century a Guild of Potters was actually organized in Puebla to protect the interests of the Mexican potters. Regulations were adopted by this Guild, fixing the proper preparation of the earths and glazes used in maiolica manufacture, the grading of the wares, styles of decoration, sizes of such utensils as the *albarelli* (drug-pots) etc., as well as the prices to be asked by manufacturer and dealer. Other matters also came within the things its members were required to mark their wares with a distinctive trademark consisting of an initial or monogram device of the potter and heavy were the penalties imposed on those members of the Guild who transgressed its regulations, and on thos who falsified the mark of any potte

After 1676 the Guild of Potters ap parently fell upon lean years and r record appears to suggest that its pre tige was later revived. Research ma however, disclose the cause of this su den inactivity; importations of Eur pean maiolica may have had somethin to do with it, or political disturbance

The Mexican maiolica antedatin the year 1700 is strongly influenced b the Moresque style, as evidenced b the scroll and strapwork decoration these early pieces. There is a very im portant example of this genre to b found in the blue and white tiled dad of the Chapel of the Rosary in th Church of Santo Domingo in Puebl which edifice dates from 1690. Th other 16th century influence was, course, purely Spanish, marked b decoration of birds, animals, and fi ures, of saints, with, of course, th particular "turn" given such decoratio by the native Mexican potters.

In the 17th Century Mexico bega to import Oriental keramic wares ex tensively, as her own products may no



(Above) Oriental ornament appeared in the native Mexican maiolica in the 17th century. This bowl shows Oriental influence in the design of the blue decorations.



The silhouette style, such as that found in the blue decorations at the top and bottom of the albarello, began to appear in the first half of the Eighteenth Century

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The Maiolica of old Mexico

(Continued from page 114)

have proved sufficient for an increasing demand. For some time after this oriental influence held sway with the Mexican maiolica decorators. This is particularly true of Chinese motifs. Just as pseudo-Chinese decoration was being developed by European keramic artists, so too did such an oriental influence display itself in Mexican maiolica, with which it held popularity till the close of the 18th Century. After that it disappeared in Mexican wares, except in occasional examples.

The Mexican maiolica of the early 19th Century followed the later Spanish Talavera style of polychrome ornament, debased, it is true, but highly decorative. Nearly the whole period covered by the first three quarters of the 19th Century of Mexican maiolica found its keynote in gaudy decoration, though none the less interesting.

As might be expected, the Mexican potters employed their greatest skill in the service of the church and produced an extensive series of tiles for the decoration of the facades of ecclesiastical edifices. Fonts, holy-water stoups, altars, shrines, figurines, etc. were in great demand by the Mexican church-builders. For the rest, innumerable articles of domestic utility were produced by the potters of old Mexico. Not the least interesting of the maiolica pieces were those made for the flower-loving people of this foster-child of Spain,—jardinieres, flower-pots, bowls, urns and vases, including those in the form of the *albarelli* already referred to. The maiolica-makers also turned heraldic art to good account and inset in the walls of many of their houses maiolica panels ornamented with the bearings of their owners.

As to the varieties of old Mexican maiolica, Barber classed them as follows:

1: Those produced before the year 1800 in (a) the Moresque style, (b) the Spanish or Talavera style and (c) the Chinese style;

2: Those produced in the 19th Century in the Mexican or Pueblan style. These were decorated in polychrome.

It will be noticed that the distinguishing characteristic of the Mexican blue monochrome maiolica is that of the blue in relief, whereas the blues of the maiolica wares of Spain were thinly applied with no perceptible raised portions on their surfaces.

The metallic lustres found in the Spanish maiolica of Malaga and of Valencia, and the Italian lustred maiolicas of Gubbio and Deruta have no counterpart in the maiolica wares of Mexico, whose fabriques appear never to have attemped this genre of enamelled earthenware.

Apropos the blue monochrome relief decoration of Mexican maiolica, it is of interest to point out that through the last four decades of the 17th Century the Mexican keramic decorators employed, as one of the several Talavera styles of decoration, the "Tatoo" patterns, which consist of placing innumerable monochrome dark blue dots and dashes on an enamelled white ground between the main motifs of the decoration.

Birds, flowers and animals appear in silhouette form in the decoration of many of the Mexican maiolica pieces made during the first half of the 18th Century. When the Chinese influence came in, the earliest of the pseudo-oriental pieces employed grounds of dark blue with the decorative motifs worked out in white reserve. This order, a little later, came to be reversed. Next oriental figures, and still later came the Mexican maiolica pieces decorated with irregular medallions of alternating blue on the white medallions or in white on the blue ones.

Both white and red clays were employed by the Mexican potters in mixtures throughout some three centuries of this craft, the white clays being softer in body. As the different degrees of heat to which the various pieces of the same clays were subjected simultaneously produced a decided difference in the tints of the glazed wares, one cannot go by the tint when determining the antiquity or the *botega* of the piece or of the natural *locus* of the clay.

Dr. Barber has pointed out that all the dark blue potters' marks appearing on Mexican maiolica pieces occur on those which were produced in the 17th Century, while black marks and brown marks fall within the period of the first half of the 19th.

Unfortunately, perhaps, from the collector's point of view, the old Mexican maiolica pieces have been imitated by modern Mexican potters ever since.

Uncommon Hardy Shrubs For The Border

(Continued from page 74)

somed shrub of its season, for in late May it has many pea-like blooms. It is excellent as a specimen or it may serve as an accent in the border. Should be pruned only in the summer, when all the old wood should be removed. Will thrive in any good soil but prefers a light sandy one.

Chinese fringe tree (*Chionanthus retusa*):

This variety is not as well known as its relative *C. virginiana,* but it has the admirable quality of blooming a week or two earlier. It has a spreading habit, dark green foliage, which is rather coarse, and white flowers in panicles two to five inches long. These are fragrant and appear in late May. This shrub may be used as a specimen or an accent plant. Prefers sandy loam in a sunny position.

Russian Olive (*Eleagnus angustifolia*):

A deciduous shrub or small tree which will grow to twenty feet in height. Has handsome silvery foliage and many inconspicuous flowers, which are very fragrant, in June. In the fall it has yellow fruit which is attractive and very decorative. It will thrive in any well drained soil, including limestone.

Goumi (*Eleagnus longipes*):

Is another member of the same family which may be grown for its fruit alone, which is scarlet and exceptionally dec-

(Continued on page 124)

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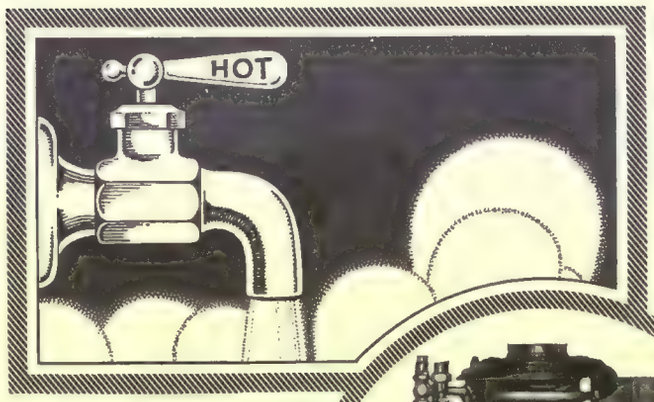
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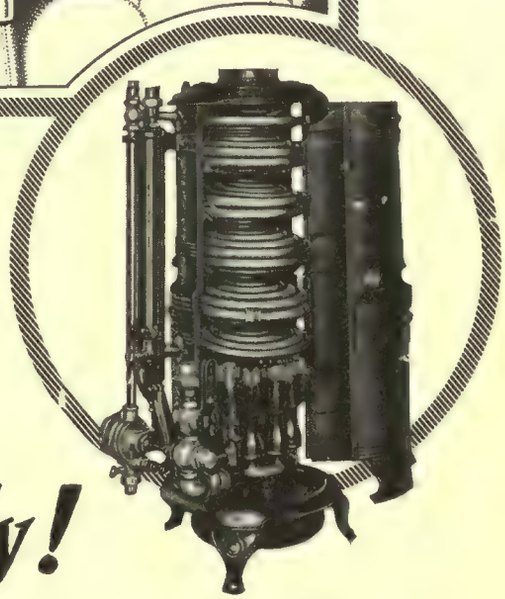
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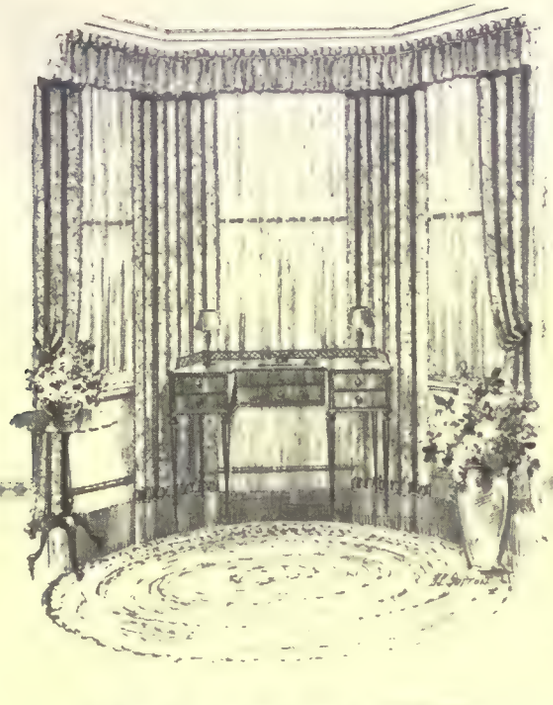
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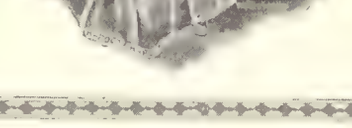
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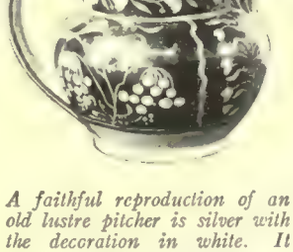
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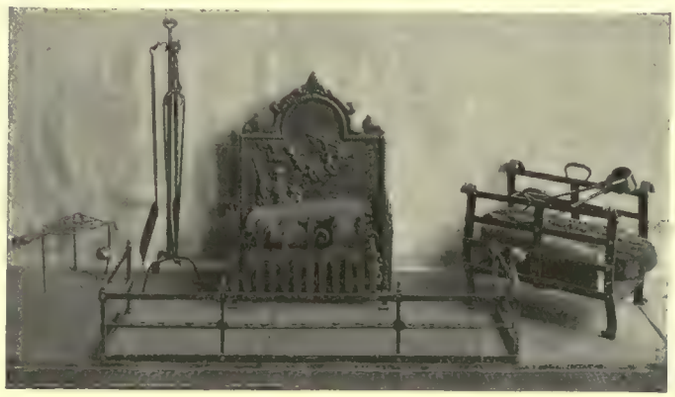


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The English cottage type has no particular locality. It lends itself to stucco over hollow tile, expanded metal or wood lath. The interesting roof can be of shingle, tile or slate

Evolving a House Plan

(Continued from page 50)

your imaginary Dutch Colonial on the actual site, you may be forced to recant and go over to the camp of the English cottagers. The site has a great deal to do with the kind of house you ultimately build.

For example: the truly Italian type of house is rarely at home in the average American suburb. It has to be so adapted and changed that, by the time the building is actually erected, there is little left of the original Italian purity. On the other hand, the Dutch and Georgian Colonial and English cottage types are all amenable to the average suburb or small town. The Spanish type, such as pictured here is more at home in the South, Southwest and in California.

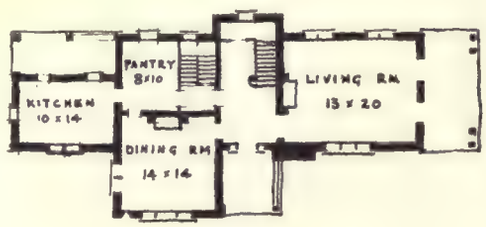
Since most people select the design first and arrive at the plans afterward, it is well to understand the general layout of each of the four groups pictured here.

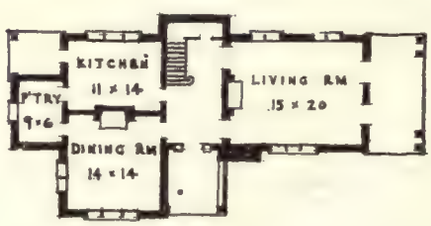
The Dutch Colonial and the Georgian are usually planned with balance in mind. The hall extends from the front door to the back. On one side is the living room, which may open onto a living porch; on the other is the dining room with pantry and kitchen behind; or the kitchen may be in a wing that balances the porch on the other end. In each of these cases the hall may be reduced and an extra room placed at the rear of the first floor.

Something of the same regularity characterizes the plan of the English cottage design. In the Spanish, however, the house is built around a patio, a characteristic Spanish feature. It is a one-story house and, in small designs, not so much leeway is possible in the arrangement of the rooms.

For three of these designs we are suggesting two plans; there are numerous other possible variations. Find the variation that seems to meet your requirements.

This, in simple terms, is the most pleasant way to arrive at the plans of a prospective house. Having crystalized your ideas that much, you can then consult an architect. Do not turn your rough sketches over to the local builder. This would be as fatal as sending a Rolls Royce to be repaired to a garage that specializes only on Fords. It is conceivably possible to build a good house without the aid of an architect, but it is highly improbable. For an architect is an economy in the long run; he knows how to conserve space and how to create it; he





Two variations for the first floor of the English cottage show a rearrangement of the service department. Ample living room space is provided. The windows would be wood or metal casements.



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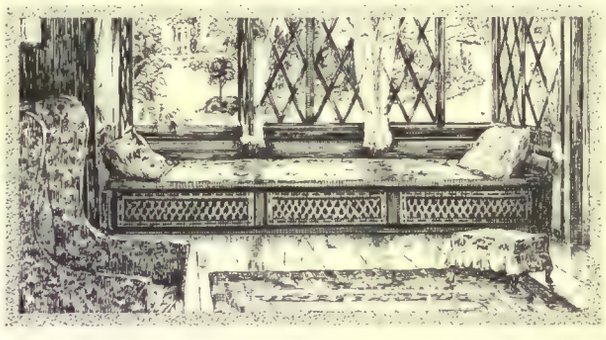
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Evolving A House Plan

(*Continued from page 122*)

knows how to overcome structural difficulties, and, if he is a good architect, he can create, from your rough ideas, a house you will be proud to live in.

The four houses illustrated here represent four distinct and popular types, each of them good architecturally and suitable to the needs of the American family.

Red brick, stone or wood trim and shingle or slate roofing would be requisite for the Georgian design. The elevation shows a balanced grouping of windows with an ornamental doorway. A wrought iron railing each side of the entrance steps adds to the dignity of the portico. On one side is a porch, and on the other an extension. This extension may serve for kitchen, or for a breakfast porch when the kitchen is housed in a rear wing. The two chimney stacks surmounted by picturesque chimney pots carry out the balance of the design. A string course, or line of projecting bricks, between the first and second floor, affords a relieving shadow to the facade. Shadows are also supplied by the detail of the entrance, the depth of the eaves, and the coigning of the corners and by the dormers.

For the Spanish type stucco is the accepted material in wall finish—stucco over hollow tile, or over frame bonded by lath or expanded metal lath. This can be finished any color desired. The roof would preferably be of red tile. The pergola, which forms one side of the patio and runs along the full front of the house, may be roofed with rough cedar poles lashed together, making a picturesque foundation for vines. The windows of the two wings are quite simple in outline, although they may be given a protecting grille of wrought iron. The architectural feature is found in the treatment of the living room wall that faces the patio. Here the wall is broken by a simple door on each side and between them the space is divided into three arches in relief, in the middle of each arch a French door is placed. At regular intervals along this wall the ceiling beams are extended in the style of the adobe house, and form little catches for vines. Above the living room there are two decorative ventilators and further ventilation is afforded by openings up in the wall directly beneath the eaves.

Shingle, clapboard, red or whitewashed brick and stone can all be used for the Dutch Colonial house. One might even consider stucco over the bases suggested for the Spanish house. The roof would be slate or shingle. In this design it will be noticed that the main body of the house is repeated in a smaller and modified form as a kitchen extension. If one desired a larger house, perfect balance could be obtained by erecting a similar extension on the other end. This would serve for library or sun room. While there are many variations of the angle of the Dutch Colonial roof, this design, which affords for a slight flare at the eaves, is the most pleasing.

The Dutch Colonial is a deservedly popular type of house. It rests comfortably on the ground. It has long low lines. Although the second story is necessarily cut into by the slope of the roof, the dormers compensate for this reduction in bedroom space.

For the fourth type the English cottage is chosen. It can be built of brick with a slate roof and stucco with shingle. It offers a variety of roof lines which are not possible in the three other types. This irregularity in plan does not affect the windows, however; they are casements arranged in groups. The entrance is placed in the corner at the meeting of the living and dining room extensions. Two variations of the plan are suggested; both are livable and both show an economy of space.

Uncommon Hardy Shrubs For The Border

(*Continued from page 116*)

orative as it is displayed on long drooping stems. The flowers are fragrant although inconspicuous, and appear in May. This is a very hardy shrub, and is native from Canada through New England, and southwards. Any well drained soil.

Snowdrop Tree (*Halesia tetraptera*):

A small flowering tree which has a graceful spreading habit, and abundant white flowers in late May before the leaves appear. It is the most conspicuous tree of this season. Its texture is coarse, but it is excellent in the shrub border. It has a twiggy and pendulous growth. Should be pruned in summer when only the old wood should be removed. Thrives in any soil as far north as Massachusetts.

Salt Tree (*Halimodendron aregntium*)

A deciduous shrub which grows from six to ten feet high. It is of great value in seaside planting or any white alkaline soil, where it seems to thrive. It has a graceful habit, is fine textured, and in late June has attractive rose colored flowers among its silvery foliage.

Japanese Witch Hazel (*Hamamelis japonica*):

An extremely hardy shrub which grows from ten to fifteen feet high, and has a compact and bushy habit. It has interesting orange and red flowers in February, even while there is snow on the ground. Later it has a handsome foliage which makes it very desirable in the border plantings where it serves as a good filler and a background for other flowering shrubs. In the autumn it has a brilliant foliage of yellow, orange and purple. It prefers a moist, peaty and sandy soil, but will thrive in any well drained and rather moist place.

Golden St. Johnswort (*Hypericum aureum*):

A shrub with a compact and stiff dense habit which grows from two to five feet in height. It has an effective gray-green foliage and in late July and early August it has large terminal clusters of yellow flowers which bloom late in September. It serves admirably in the foreground of shrub masses or as spots of bright color in partially shaded places. It is native to the Carolinas but is hardly as far north as Massachusetts in any good loamy soil.

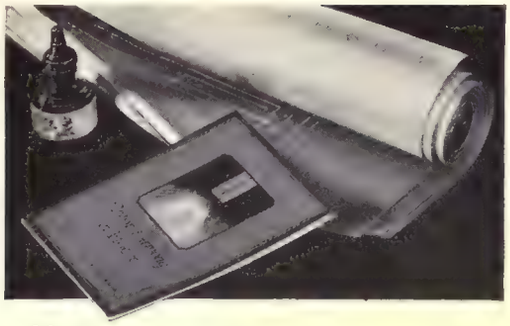
Buckley's St. Johnswort (*Hypericum buckleyii*):

This is another variety which is more dwarf, growing in thick mats about a foot high. But it has an attractive foliage in the fall of bright scarlet, and is excellent for the edges of the border or for rock gardens.

Shrubby St. Johnswort (*Hypericum prolificum*):

Is still another of this interesting family. It grows to six feet in height and makes a dense graceful mass of

(*Continued on page 126*)



"Color Harmony"

—*the newest opportunity in flooring*

Do you know how to harmonize the color of your floors with the color scheme of your walls, your wood work, your tapestries, drapes or furniture?

Do you know how to reflect the spirit and the purpose of the room by the color of the flooring—what flooring will best take a walnut or mahogany stain—what color you get in waxed or varnished Maple, Beech or Birch?

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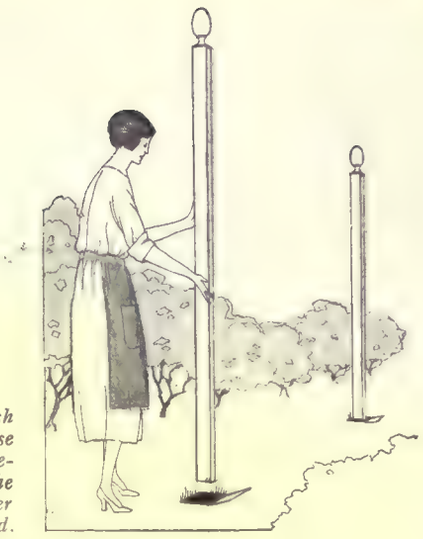
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After the wash is dried, these poles can be removed and the lawn no longer thus obstructed.

The Linen on the Line

(*Continued from page 73*)

They are likewise fitted into sockets recessed in the ground and furnished with galvanized iron cap and hinged cover. These poles should be spaced a convenient distance apart, preventing too great a slack in line, and made with a type of head which allows for firmly securing the line. A pole of steel is light enough for a woman to carry easily and should be taken up immediately after the wash is dry.

With these types of poles the lines are kept clean with little exertion, the lawns remain unobstructed, and the backyard is given other functions besides being a place for the drying of clothes, which is a welcome relief.

Such a convenience, of course, is necessary on small properties where the backyard must also serve for lawn or recreation space with flower borders. On larger places a sepaarte yard should be given to drying. It should be located close and easily accessible to the kitchen and laundry doors, but not so shadowed by the house as to lack abundance of sunlight It can be screened from the other parts of the property by a shrubbery hedge. In such a drying yard the poles and whirligigs can be kept permanently in position without being noticeable.

Uncommon Hardy Shrubs for the Border

(*Continued from page 124*)

glossy green leaves It has long terminal clusters of yellow flowers in late July and early August. It grows rapidly and profusely in any good garden soil, and as it is a native northern shrub it is hardy as far north as Canada.

Oregon Grape (*Mahonia aquifolia*):

An evergreen shrub which grows from two to three feet in height. Has a coarse texture and dark green glossy leaves. In early May it has clusters of yellow flowers which later turn into bluish gray fruit. The old wood should be pruned out in summer. This shrub needs protection in winter for the sun is liable to burn the leaves. In this respect it may be treated like rhododendrons and planted with a northern exposure. Prefers light sandy soil.

Shrubby cinquefoil (*Potentilla fruticosa*):

Deciduous shrub growing from one to five feet high. Begins to bloom in early June and has yellow flowers throughout the rest of the summer. It is suitable for the front edge of the border or for rock work. By pruning in the spring it is possible to keep it dwarf. Thrives in moist rocky places.

Native Azaleas (*Rhododendron*):

The colors of many of the imported Japanese azaleas are difficult to handle in the shrub border, and they are not all easy to acclimate, but we have several native varieties which are worthy of greater use. *R. arborescens,* or the Smooth Azalea, grows from four to six feet high and has very attractive white flowers with red stamens in early June. This shrub will thrive in full sun or partial shade. *R. calendulaceum,* or the Flame Azalea, is a native of the southern mountains but is hardy as far north as Massachusetts. The flowers, which are not fragrant, are very abundant in early June and are a gorgeous orange color. This shrub grows about three feet high and will thrive in any soil, and even in partial shade. *R. nudiflora,* or the Purple Azalea, is native as far north as Canada, and grows from [illegible] to eight feet in height. It has attractive variable flowers from white, through pink, to purple in April and May. Any good soil, preferably moist. *R. canadense,* or the Rhodora, is also native from Canada southward. It blossoms before the leaves are out, and its purplish rose flowers are most attractive in April and early May. It grows four to five feet high, and prefers moist places, although it is adapted to good soil. *R. viscosa,* or the Swamp Azalea, grows from four to seven feet high and has an abundance of pink and white flowers in May and June. It forms a dense and beautiful shrub. It is wide spread, being native from Canada south to Florida and westward. Prefers moist places, and will thrive in partial shade.

Bush Roses

There are also a number of shrubby roses which prove very effective in the shrubbery border. *Rose cinnamonea,* the Cinnamon Rose, grows from five to six feet high and forms a graceful bush which has a great many rosy-lavender in late May. *Rosa Harrison,* Harrison's Yellow Rose, is another excellent one. This grows to eight feet and in early June is covered with multitudes of small yellow roses in clusters. It is very hardy and makes effective masses. *Rosa spinosissima,* the Siberian form of the Scotch Rose, grows from three to four feet high and is low and spreading in habit. In early June it has many white flowers with yellow stamens.



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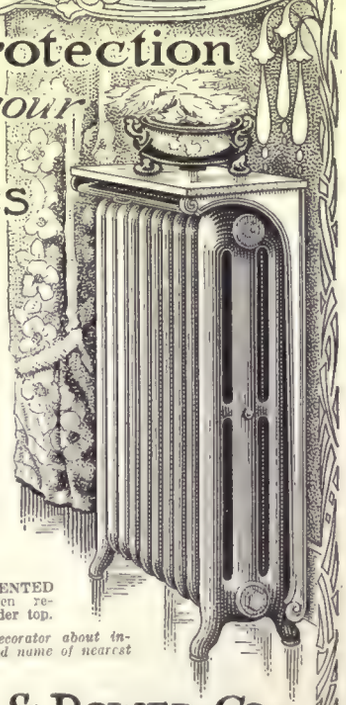


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ANACONDA
BRASS PIPE

Stains and Enamels

(*Continued from Page 68*)

faces, and also for those who, while they like the grain of the wood, much prefer the effect of shellac or varnish. In order to use these modern stains successfully the wood must be properly prepared, and many manufacturers insist that the pores should be filled, which, they contend, gives a surface smooth, transparent and elastic. Also that it tends to bring out and emphasize the natural life and beauty of wood and that it is the only way to insure best results from the use of shellac, wax, varnish and other finishing materials.

The stains that are used over these fillers are supposed never to obscure or cloud the wood grain, but to give a variety of soft, rich, artistic colors in various shades of brown, green, weathered and Flemish oak. If desired, the stains may be finished with varnish, shellac or wax, and used on a rich variety of woods; or to give the effect of the more durable woods to the cheaper qualities. For instance, birch may be stained to get the effect of mahogany, or fir to have the style of Flemish oak, or cypress to look like brown oak, or red wood like English oak, and so on, or their own qualities and characteristics may be brought out.

Of course, the close-grained woods require no filling. They may be treated first with a white shellac, sandpapered to a smooth finish, followed by two or three coats of wood finish. The first two coats, rubbed with hair cloth or curled hair, and the last with pulverized pumice stone or crude oil. A dull finish would be followed by a treatment with polish applied with soft felt or flannel. We are warned that the first coat of shellac should never be omitted on pine, as it serves to kill the sap or pitch which might otherwise, in the course of time, ooze out and mar the finish. If the clear bright color of pine is desired, never apply a first coat of linseed oil as this tends to turn the wood dark.

The use of enamels is so widespread in this country for furniture, woodwork, kitchen equipment, bathrooms, and cellars, that it seems superfluous to dwell upon it. The home builder today does not consider that a sanitary house has been produced unless certain details of the decoration are done with enamel. This may be white or ivory, or various tints. It may be highly glossed, half polished or flat. To obtain a tint a pure tone color is ground in Japan and thinned down with a small quantity of turpentine, slowly added to the enamel until the desired color is obtained. When the outer coat of enamel is in color the under tint should be the same. These enamels may be used over iron, plaster, and almost every variety of wood, if the surface is properly prepared. Overemphasis cannot be laid on the importance of the under coat, and the master painters affirm that the priming coat is the most important of all, not only the perfect laying of the coat, but the rubbing down between layers. On some of the extra fine enameling which is done in this country, even eight or nine coats, each one carefully prepared and laid on, are employed.

In cold weather the room should be heated. If not, then the enamel should be warmed by placing it in a pail of hot water. The best work is done in a room having a temperature of not less than 75°. The use of thinners or the promiscuous use of turpentine should be avoided. If turpentine must be used, expose it half an hour before use in an open vessel to allow the most active of the gases to evaporate and then thin sparingly. There are an endless variety of colors to be had in enamels, just as there are for paints and stains, and also there are numberless varnishes and shellacs which carry colors inherent in their manufacture.

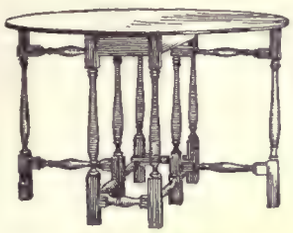
The way in which to secure the fullest knowledge of stains, with or without varnish, of enamels, high gloss or flat finish, is to get the manufacturer's booklets, which show you every variety of stain, varnish, enamel, in the exact colors which are sent out. Also the most minute information is given for the use of these materials for every purpose for which they might be desired.

A REVIEW OF STAINS AND ENAMELS CATALOGS

"Common Sense About Interiors" published by the Lowe Brothers Co., Dayton, Ohio, is a helpful little booklet of thirty-odd pages devoted to the treatment of floors, walls, woodwork and furniture. Directions are given that will make it a very simple matter for the householder to select the colors he wants to use, to prepare the surface he is going to stain or enamel, and to apply the various finishes. It is illustrated in color. It lays stress upon the importance of first getting the wood or the walls ready; for without this preparation no staining or enameling can be satisfactory in the end.

"That Magic Thing Called Color" by Sylvester Earle, "Descriptive List of Architectural Finishes" "Liquid Velvet" published by the O'Brien Varnish Company, South Bend, Ind. The first of these booklets, splendidly illustrated, is devoted to a discussion of the elementals of color harmony in the house. It has chapters on the harmony of color, the magic of color, the functions of color, and the home harmonious. In this latter chapter the various rooms are taken up in detail, and appropriate color schemes are suggested for each. It is chiefly concerned with the coloring of the walls by means of a flat wall enamel. The second booklet contains a very complete list of most of the various enamels and stains as well as varnishes and paints which are apt to be used in the house. "Liquid Velvet" shows samples of the various colors and tints obtainable in this very attractive finish.

"Do You Admire White Enamel" "Your Front Door—Is it Inviting" "Does Your Home Need Renovating" "The Luxury of Fine Floors" "Your Front Door" "Beautiful Floors" published by the Murphy Varnish Company, Newark, N. J. Each of these single leaflets emphasizes the attractiveness of various parts of the house being treated with what is one of the best grades of enamel on the market. They bring up the point that a good white enamel is not only a permanent and durable finish for interior woodwork but that its use brings a light and airy cheerfulness into the house.



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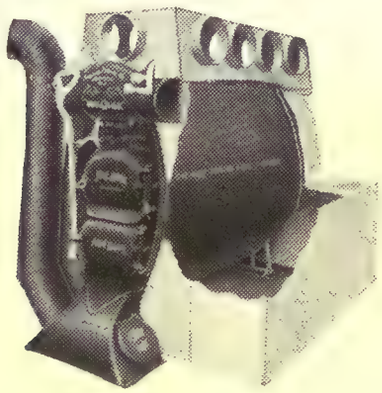
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A Review of Stains and Enamels Catalogs

(*Continued from page 130*)

"Shingle Stain" "Flowkote Enamel" "Tufcote Varnish Stain" published by E. I. duPont De Nemours & Co., Inc. Wlmington, Del. These comprise another set of informative leaflets; the first of which is concerned with the outside of the house. The colors given for coating shingles of the roof, as well as the walls, are said to be altogether weatherproof and to have a quality, even when they are freshly applied, of having have been exposed to the weather for quite a while. It is said of "Flow Kote Enamel" that it produces a finish like liquid porcelain on both exterior and interior work. "Tufcote" seems to be a splendid reviver for furniture, floors and woodwork which have become old and dingy. It combines the color of the various natural wood stains with the finish of a good varnish.

"Quality and Beauty" "Stains Made With Brains" published by the Marietta Paint & Color Co., Marietta, Ohio. The first of these attractive little booklets is concerned chiefly with an enamel called "Spartanite" which will not turn yellow as so many enamels have a habit of doing. The illustrations show where an enamel of this kind can be used to very good advantage, and there are directions which make it possible to apply the enamel without engaging outside assistance. The book on stains is an interesting resume of the history and development of stains.

"Symphonies in Stain" published by Dexter Brothers Co., Boston, Mass., is an attractive little booklet devoted to the use of stains on outside shingles. Several types of country houses are illustrated, as well as interesting photographs of the Paul Revere house, and the House of Seven Gables, which show the effect and long lived quality of shingles treated with a weather-resisting stain. The reasons for staining and the advantages which come from stains are carefully and clearly pointed out.

"The Inviting Home" published by the Boston Varnish Company , Boston, Mass., is a sixteen page booklet illustrated in colors showing the different surfaces inside and outside the house which require individual treatment. Color schemes that extend not only to the floors, walls and woodwork, but to the hangings and rugs, are for the most part suggestive and in splendid taste. The pictures show that there are certain advantages in the use of an enamel finish on walls over the customary paper, chief among which is the fact that walls so finished may be cleaned with soap and water.

"Fire Resisting Shingle Stain" published by Pyro-Non Paint Co., 505 Driggs Avenue, Brooklyn, N. Y., is a tiny leaflet as reassuring as it is small, for it suggests a means to prepare shingles with a liquid that will absolutely prevent sparks and flaming brands from igniting the roof. It is only necessary, it seems, to soak the shingle in the specified liquid for several hours and then allow it to dry before applying the stain. Samples of shingles so treated and stained are a part of the leaflet and we are encouraged to test the fire resisting qualities by attempting to light one.

"My Home, Why Not Yours" published by Pratt & Lambert, Buffalo, N. Y., is not only one of the most attractive of the commercial booklets but one of the most informative as well. There are many splendid suggestions under the heading of Interior Decoration which are extremely helpful because they are so sensibly presented. The colored illustrations are decorative and the photographs of interiors are from well-chosen examples. A valuable section of the book is its key to table of color effects in which all the various wood finishes are listed with the accompanying stain with which to achieve them.

"Beautiful Homes" "Natural Woods and How to Finish Them" published by Berry Brothers, Detroit, Mich. The first of these booklets presents color treatments, by means of enamels and wall finishes, for every part of the house from basement to bedrooms. While the introduction makes a statement open to dispute, that the really beautiful home depends less upon exterior design than on a pleasing interior, it does right to emphasize the importance of making the inside of the house as lovely as possible. And its suggestions are all directed nicely toward that desirable end. The other of the two booklets tells very clearly how to attain the various natural wood finishes, with a note on the problem of varnish removing.

"Old Virginia White and Tints" "Cresote Shingle Stains" "Waterproof Brick Stains" published by Samuel Cabot, Inc., Boston, Mass. One of the most effective finishes for clapboard and for shingles laid in clapboard effect is a dull white stain. Old Virginia white is one of the best of these. It is a splendid substitute for paint and for many tastes it is preferable. This booklet shows a great many houses on which it has been used and gives directions for its application. The same thing is done for shingle stains in the second booklet and for brick stains in the third.

"The Immaculate Finish of Refinement" "Architectural Varnishes, Stains, Fillers & Enamels" published by the Standard Varnish Works, New York. The use of a good white enamel is certainly a good way to achieve the end described by the title of the first booklet. In it the various preparatory treatments are described, as well as the final finishes, which may be either gloss white, a white rubbed effect or flat white. The second booklet is designed primarily for professional use, containing as it does the specifications for the various finishes.

"Portfolio of White Enamel Interiors" published by Patton Pitcairn Division of the Pittsburgh Plate Glass Co., Milwaukee, Wis. This booklet printed on intense black paper is one of the most effective of all the catalogs. The admirably shown interiors are examples of fine architecture and attractive interior decoration. They range through all parts of the private house to the rooms of hotels, restaurants and hospitals and show the adaptabiltiy of Banzai enamel to all the various kinds of wood work and furniture. It is said of this particular enamel that it is so elastic that one may dent the finished wood with a hammer without fracturing the enamel or freeze the finished wood in a solid cake of ice and melt it out again without harming this durable surface.

Correction

Through an error, the house shown on page 66 of the October issue was attributed to Dwight James Baum. The architect was Frank P. Whiting.

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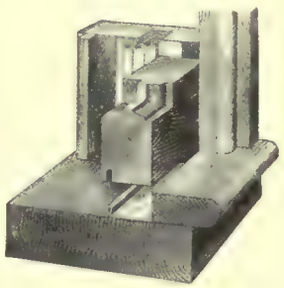
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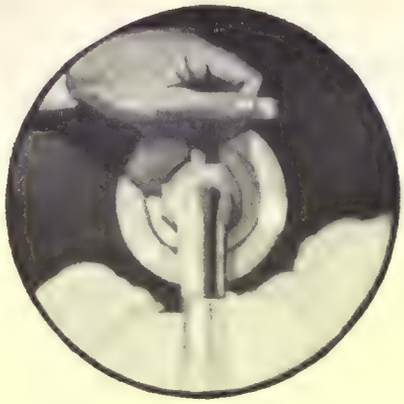
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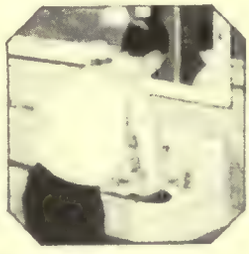
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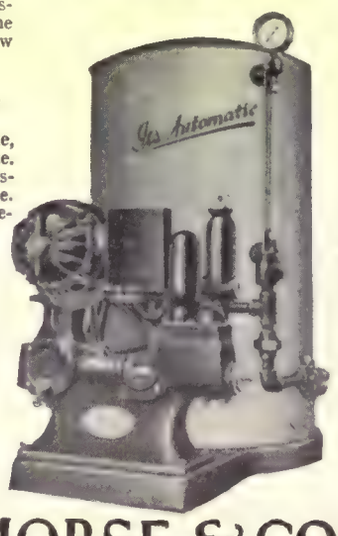
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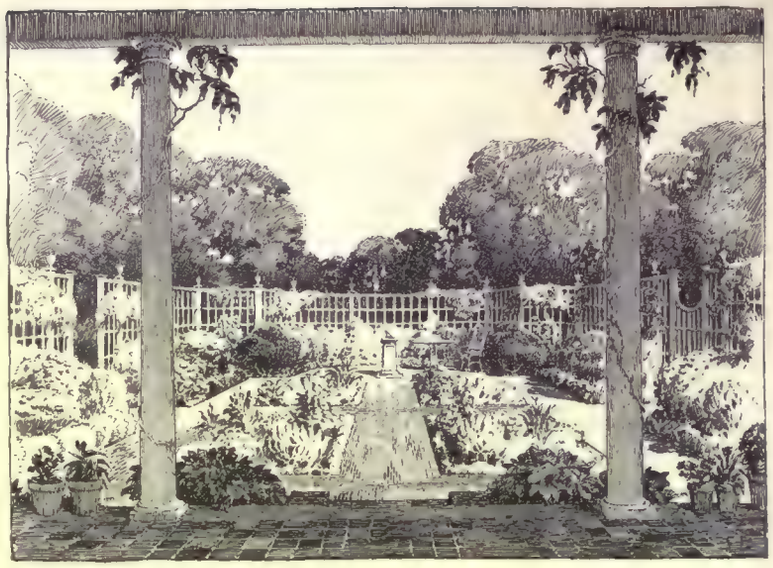
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The small intimate garden should have something of the quality of the outdoor room; somewhat architecturally enclosed, well paved, and, most of all, very accessible to the house

When You Plan Your Garden

(Continued from page 79)

be a pleasure. So steps were done away with in part and a grass path, or ramp, on a slight slope was substituted. In this way the trip to and from the garden is made comparatively easy and certainly more interesting than it would have been otherwise. That part of the hillside slope which was left undisturbed was planted with low-growing shrubs and creeping vines which keep the earth from washing away and create an easily maintained attractiveness.

In making your own hillside garden you are apt to find in this example all the actual suggestions you will need to solve your particular problem. It is so simple architecturally that it should fit any kind of a house. In this connection it might be well also to say that a detailed discussion of retaining walls and steps will form a part of the present series of articles in the near future.

On many small places a garden that is consciously a garden is the last thing for which the owner cares to assume responsibility. His is an attitude that is rapidly disappearing, and it is one that usually vanishes altogether very soon after the disapprover weakens ever so slightly. But even at first he will not object to a path bordered on each side by flower beds. And here enters as a wedge the long narrow garden—one of the most useful garden types. A path that leads from the house to any part of the grounds may serve as the basis for such a garden. It makes only two requests, but these should be granted: it should have a beginning and an end.

The beds of the long narrow garden should be at least 5′ wide, and the path should never be less than 3½′. A good rule to follow is to make the width of the path one third the total width of the two side beds. Thus, where the side beds are each 6′ wide, the width of the path would be 4′. Such a garden as this depends a great deal for its effectiveness upon its length, and it cannot be very effective unless it is at least three times as long as it is wide. The longer it is the larger should be the object upon which it ends, for nothing can seem more absurd than a tiny sun dial, for instance, at the end of a long walk. It should have a background of some kind behind each border—a hedge, lattice, wall, or a post and chain device as shown in the sketch.

The broad open garden is the type best suited to the level or nearly level site on which there is a fairly moderate expanse of unshaded area. It is one of the most satisfying kinds of gardens because it combines the openness of the lawn with the seclusion and decorative qualities of the small garden. It may be enclosed by a hedge, fence, lattice, or wall—but it must be enclosed. At the end opposite the house there should be an arbor, as shown in the sketch, or a shelter of some sort, from which you may get a view of the house, and from where you may sit and enjoy the garden from a different angle. There should be water in some form. If it can be managed in the shape of a broad flat pool, carrying out the spirit of the garden's design, and located in front of the garden house so as to catch its reflection, it will be found to be especially delightful. It must be kept in mind, above almost any other thing in connection with the garden, that at some spot, preferably at the pool and the arbor, there should be shade, so that hot weather will not lessen the pleasure of garden idleness.

The small intimate garden is less particular about its site than any other for the simple reason that it covers very little area, and smuggles against the house or into an angle made by a projecting wing. It should be treated as a very close adjunct to the house, and its manners should respect those of the house. That is, any woodwork in fence, lattice, or post enclosures, or in arbors, gateways and furniture, should be finished in the same color and spirit of design as the trim on the house. Its paving and its planting should be neat without being meticulous.

These points are illustrated in the garden shown above, which is a veritable outdoor room. It occupies a space 30′ by 40′; less than half the area covered by an average sized house. The simply constructed but graceful lattice enclosure corresponds in color and design to the wood trim of the house. The brick-on-edge paving repeats the material and color of the porch floor but asserts a pleasant independence by striking a different pattern.

House & Garden



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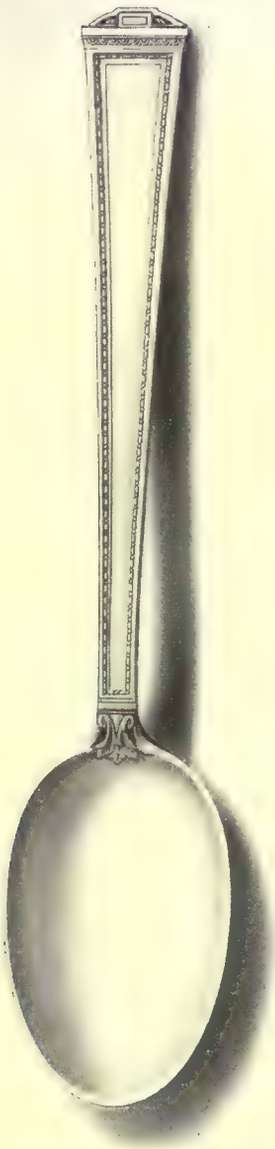
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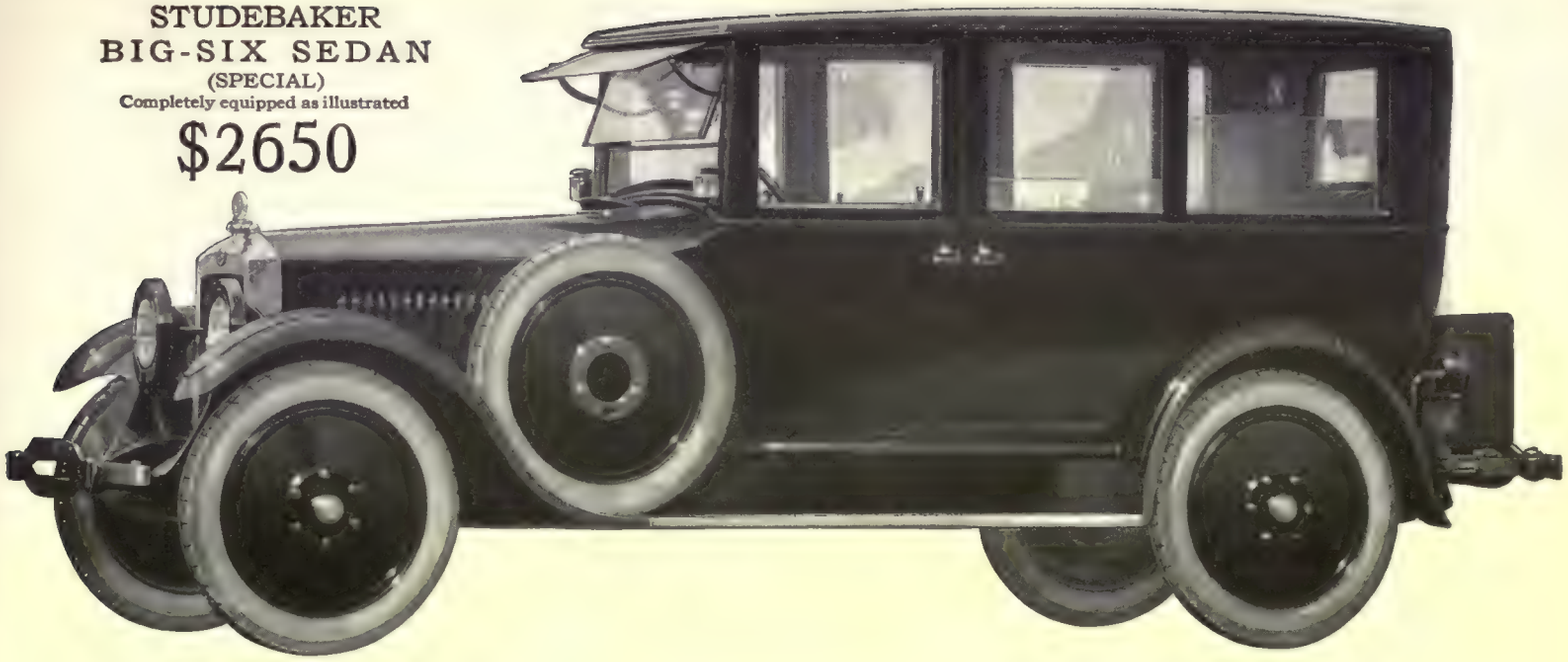


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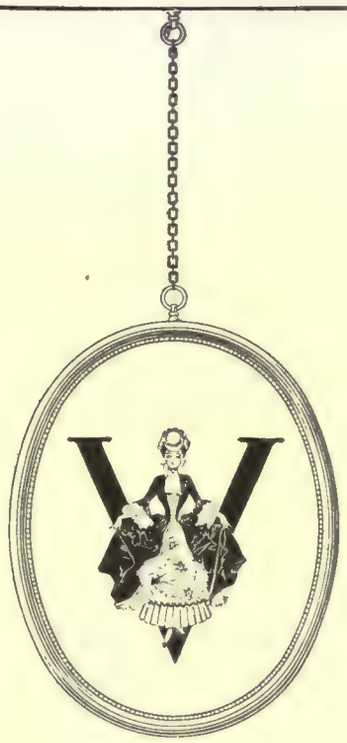
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JANUARY 1, 1923

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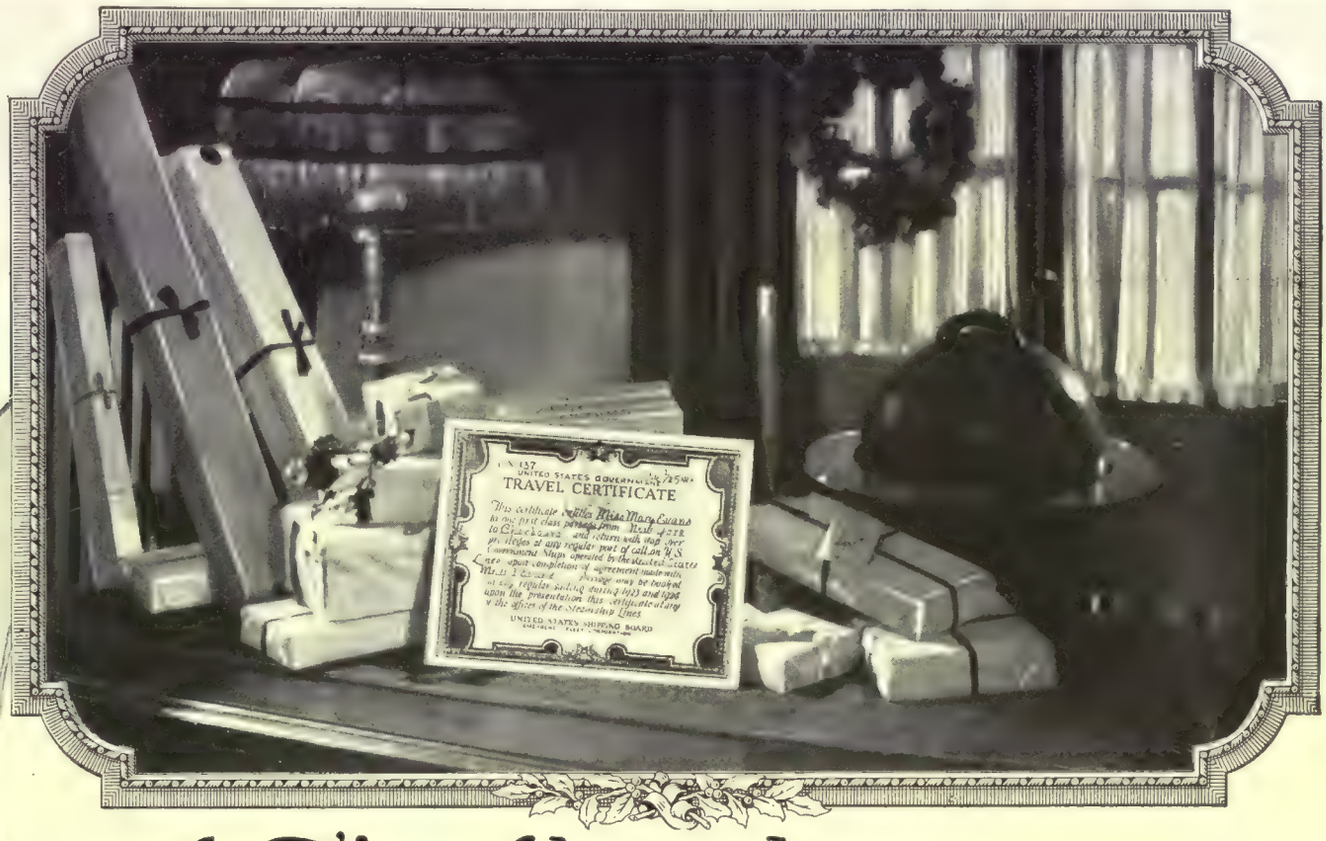
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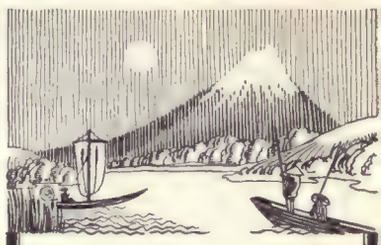
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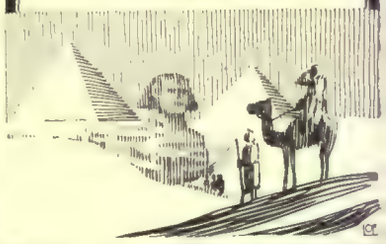
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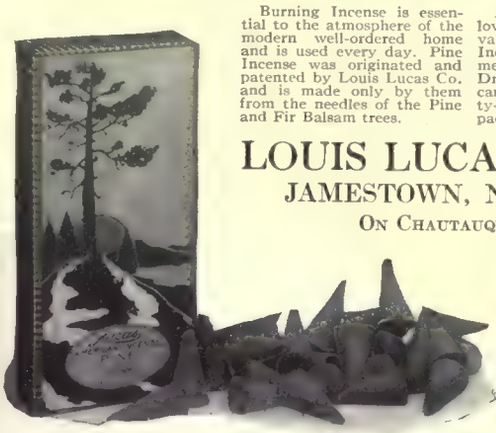
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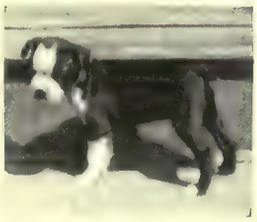
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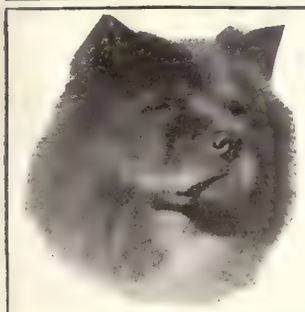


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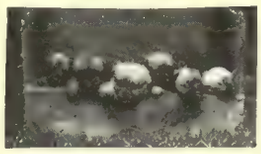


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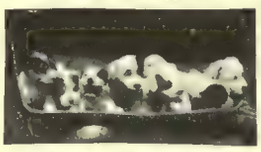
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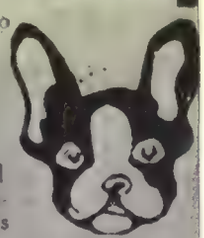
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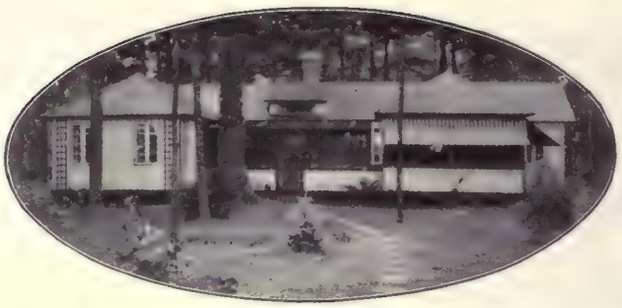
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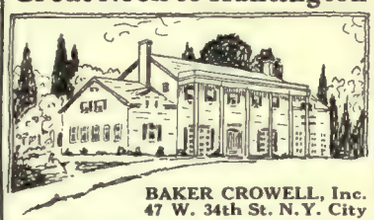
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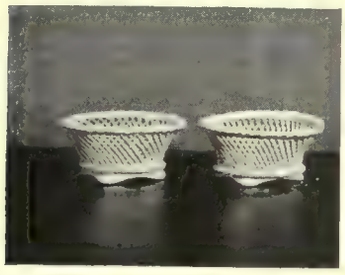
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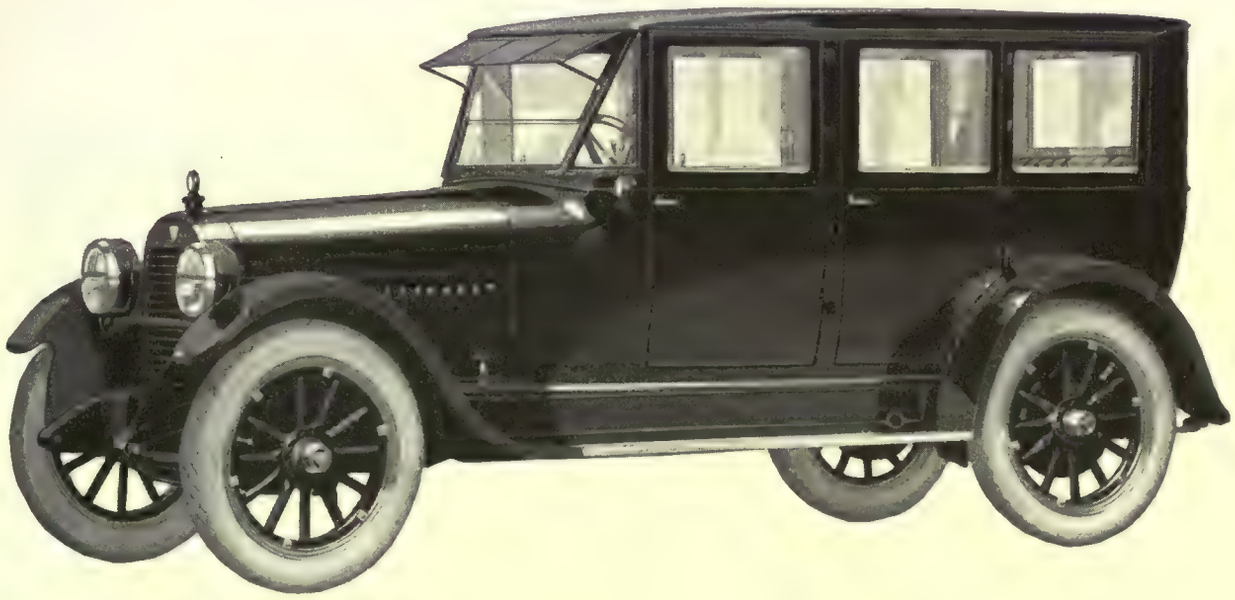
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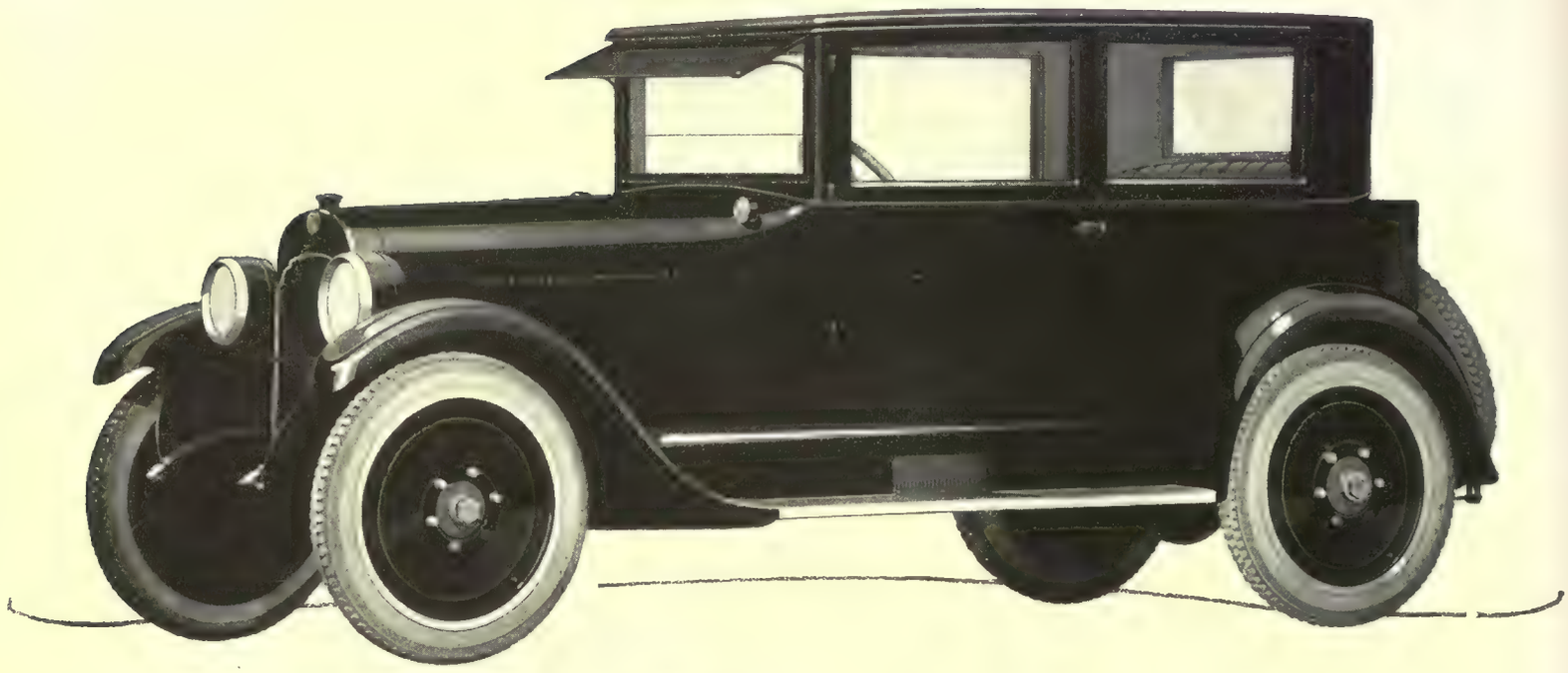
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House & Garden

BEGINNING AGAIN IN JANUARY

THE wheel is back again at January—that wheel of issues which turns inexorably with the passing of each month. Scarcely is December done when January follows it. Scarcely January, when February comes in view.

It would be a deadly dull and tiresome task to turn this wheel did not each twist give us a fresher view of life, a fresh and encouraging response from those for whom the work is done—House & Garden's increasing body of readers. And here's the way the picture changes from month to month. Remembering these subjects, you can know what good things lie ahead in 1923.

January is devoted to Building; February to Furniture, which follows logically after building, March, the Gardening Guide, for having built a house and furnished it, one begins to develop the lawns and flower borders and set out shrubbery; April, Interior Decorations—a report of what is being done by the decorators; May, Spring Furnishing, when the house puts on its summer raiment; June, Garden Furnishing, when we prepare for living out of doors; July, Small Houses, for most of us wish a small house however large our purse; August, Household Equipment, which helps to make the conduct of both large and small houses run smoothly; September, Autumn Furnishing, when the house prepares for winter; October, Fall Planting, when we arrange the garden for next year's burgeoning; November, House Planning, because November is an indoors month when we can study such problems as that prospective house; and finally December with its Christmas Gifts. These are the spokes of the editorial wheel as it turns from month to month.



Among the houses shown in January will be this one, built on a difficult and rocky site

In the world of machinery a wheel does not generate power itself; it is part of the mechanism that conveys power. So is this editorial wheel. The power it conveys is vastly greater than anything it could generate. It bears the power, the means, whereby men and women can transform vague hopes into living and livable actualities. It helps turn the machinery whereby the house that one has dreamed of becomes the house one lives in, the garden one has longed to own becomes the actual and living border of rich and fragrant blossoms. Because of this we enter upon the work of 1923 with renewed hope. Because of this also more than a hundred thousand readers await each monthly turning of the wheel.

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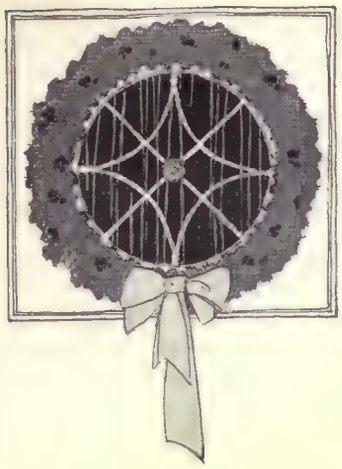
Six of these tapestries are in existence today. At one time they were in possession of Elihu Yale, founder of Yale College. Now they form important historical groups in Lady Sackville's London house and in the South Kensington Museum.

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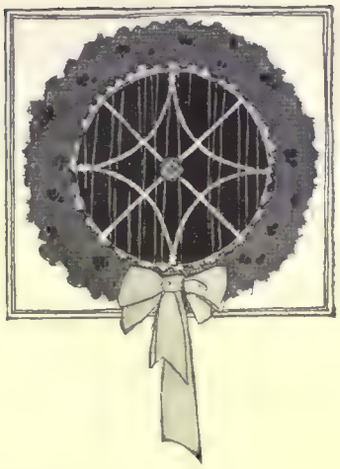
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The HOUSE & GARDEN BULLETIN BOARD



THE etiquette books would doubtless say that it is very impolite to play ring-toss with one's mother's head. But there is perhaps an exception, especially when one's mother is Vogue and the rings are wreaths of flowers. With this undignified but joyous pastime we are now engrossed. For at its January 1st issue Vogue attains the sublime and beautiful age of thirty!

Thirty! Ah, what an age! Before that women are mere amateurs at life. By thirty they have attained the practised hand. They know the world and are known of it. They have acquired sophistication and discernment. They have something to look back upon but a great deal more to look forward to.

Vogue is very much a woman of the world. She speaks, and those who know wisdom when they hear it, listen attentively. Others copy her style, but none can copy the things that give her individuality and undisputed leadership—the authentic touch which comes from years of contact with the best taste of the world, the gracefulness and beauty of her presentation.

Though you may not suspect it, Vanity Fair and House & Garden are, in a manner of speaking, the children of this wonderful woman. Vanity Fair resembles its mother, but House & Garden takes after its father, and as father passed away when we were young we aren't quite sure what he did look like. Nevertheless, both of us have had the good fortune to be schooled under the direction of Vogue, and that is why this son feels it a privilege to pen these words.

Long years to you! May you live to become a dowager!

AMERICAN rose culture suffered three serious losses in the past few years in the deaths of Dr. Van Fleet of Washington, M. H. Walsh of Woods Hole, Mass., and J. T. Lovett of Little Silver, N. J. Dr. Van Fleet was world famous as the hybridizer of "Dr. Van Fleet," "Silver Moon" and "American Pillar"; Mr. Walsh gave us "Excelsa" and, among others, that lovely rose to spill over walls, "Mrs. M. H. Walsh." Mr. Lovett is represented by a number bearing his family name. All three of these were leaders in the development and hybridization of climbing roses. Although there may be many others at work on this variety none, as yet, have advanced their products to the high degree these leaders attained. The workers in standard types are legion; we can only hope that there will be raised up some one who will specialize on the climbing types.

To help encourage those who are working along these lines, House & Garden is offering an American Rose Society gold medal to be awarded by the society's executive committee for the best new and undisseminated hardy climbing rose originated in America and found to be distinct and worthy according to the rules of the society. Information regarding the rules of this contest and the rules for the award may be obtained from the secretary of the American Rose Society, John C. Wister, 606 Finance Building, Philadelphia, Pa.

SOME years ago House & Garden advocated the formation of a general horticultural society which would serve in this country the same purpose that the Royal Horticultural Society does in England. At present we have quite a number of horticultural and floricultural groups, each devoted to the propagation and popularizing of a single flower or class of flowers. Although the identity and individuality of each is quite pronounced, and it is desirable to preserve that individuality, yet it seems that it would be advantageous if these groups should join hands under one head. While it is still too early to say what may happen, there is the germ of an idea along these lines in the recent formation in Washington of the American Horticultural Society. It starts mainly under the auspices of gentlemen in the Department of Agriculture.

ACCORDING to advance notices of this society, several classes of membership are available, including the ubiquitous and necessary amateur gardener and lover of plants. It is encouraging to find that this society has a proper appreciation of the value, work and service of the average amateur.

We are still rankling under the statement regarding amateurs made by Dr. C. L. Marlatt, Chairman of the Federal Horticultural Board at the Plant Quarantine Conference held in Washington last May. In his opening address he said, "The ordinary plant lover is not, as a rule, doing any public service." Which, of course, is rather an amazing attitude for a government official to take, considering the fact that, without the average plant lover and amateur gardener, floriculture and horticulture in America would be rather a dull business. Without them, the Government might not have to bother with a plant quarantine!

NEWS dispatches from London recently reported that Mr. Thomas Hardy, the novelist, has accepted the presidency of the newly-formed Architecture Club in London. Even though he is now an aged gentleman it is refreshing to know that he can find time for such an interest. He is, as it were, returning to his first endeavors, for among the earliest things he wrote was an article entitled "How I Built A House." Architectural descriptions are found running through many of his novels.

This report has especial interest for House & Garden readers because it was at the suggestion of the editor of the British House & Garden that this club was formed. The history of it is quite interesting.

AS some of our readers may know, there is published in England a British House & Garden which is fast acquiring the architectural prestige in that country which the American edition has here. Although architectural and building problems differ somewhat in England from those encountered in America, there is one lamentable condition which they share in common, namely a lack of public appreciation of architecture and the fact that many people building houses do not avail themselves of the services of an architect because they are not acquainted with the profession. This condition was outlined in an editorial that appeared in the July British edition of House & Garden, in which the editor expressed the hope that eventually a popular architectural club could be formed in England. The editorial attracted the attention of J. C. Squire, editor of The London Mercury, and a movement was set on foot which has resulted in the forming of this club with Mr. Hardy as president.

In his letter to the editor Mr. Squire outlined the purpose of the club as follows: "It is to arouse interest in all matters of architecture and building that the Architectural Club has been formed. Its members consist of persons who are desirous of furthering good modern architecture. Architects, writers and laymen are admitted to its ranks. . . . One of its activities will be to hold an exhibition annually in the West End of London, where the best that is being done in modern work can be seen, both in model and photograph. . . . It is hoped that its activities may make it easier for the man about to build to find out the architects who are really upholding the traditions of fine building."

ALMA Gluck, who writes on "Appointments For Music Rooms" in this issue, is too much of a favorite for us to give her pedigree. We have chosen her to write this article because, in addition to being a superb musician herself and the wife of another superb musician, Efrem Zimbalist, she entertains delightfully with music in her home.

G. R. Lomer, whose "Building In Bermuda" appears on pages 40–41, is the librarian of McGill University, Montreal.

Alfred Geiffert, to whom we are indebted for sketches of the patios shown on page 45, is a member of the well-known firm of landscape architects, Vitale, Brinckerhoff & Geiffert.

Allyn Cox, whose brush is responsible for the delightful murals in the Tiffany house on page 47, is the son of the late Kenyon Cox. Mr. Cox is a graduate of the American Academy at Rome.

Dwight Franklin, whose "Figures of Romance" are found on page 46, is a scientist who has strayed into art. He first found popular appreciation for his scientific groups of prehistoric man executed for museums in Cleveland and Brooklyn. From this he went on to molding figures of pirates, villanous poets and such. There is doubtless some scientific connection between the Plithdown Man and Billy Bones.

Peabody, Wilson & Brown, T. H. Ellett, Patterson & King, Charles M. Hart, Delano & Aldrich and Charles A. Platt, examples of whose work are found in this number, are all architects practising in New York. Elmer Gray and Henry H. Gutterson are well known California architects.



TRANSFORMING THE PIANO

The piano is a difficult object to place properly in a room. For acoustic reasons it should be close to a wall. Further than this, beauty must be found in the case and in the surroundings. In the London drawing room of Mrs. Somerset Maugham the problem is particularly well solved. The long perpendicular lines of the Chinese painting correct the horizontal squattiness of the piano. Another interesting feature is the treatment of the piano itself. The case is lacquered black with gilded decorations and the interior of the lid is scarlet, the trestles gold.



THE APPOINTMENTS OF A MUSIC ROOM

Walls, Hangings and Furniture Should Be Kept Simple Because Everything Else of Beauty Will Be Found in the Music

ALMA GLUCK

I SHALL never forget the horror of a literary friend of mine who had just come from seeing a new house on which had been lavished the combined skill of both a famous architect and decorator. No expense had been spared and there were rumors of priceless tapestries, of porcelains brought from the heart of China, of furniture and fabrics culled from far corners of the globe. But my literary friend was strangely silent. In place of the abounding enthusiasm I had expected was a reluctance to talk about it at all. When pressed he made only one statement.

"The house is dead."

I instantly understood. Books played no part in the life of the house and to him it was a dead thing.

Everyone for his own calling.

For myself I think there is nothing more depressing than to go into a house and find in it no evidence of music. In spite of the beauty of the room there is a lack of something vital, the same quality one feels in a bookless house. But in the case of music the feeling is even stronger, for more than books can music make a house alive. And as I always think of rooms in terms of music, a stately interior done in the Elizabethan manner at once suggests the sturdy quality of the Ring—and its paneled walls acquire life and personality when one knows their oaken depths have resounded to the ringing tones of piano, violin or the human voice. In the same manner a little French morning room done in serene grays and greens at once brings to mind the delicate, precise rhythms of Mozart.

When one is so fortunate as to possess a house large enough to provide space for a special music room, the problem of its decoration is comparatively simple. As music is the reason for such an interior, the surroundings should be chosen with this in mind. Walls, hangings and furniture should strike the keynote of simplicity for everything else will be found in the music. Avoid unnecessary furniture. It is good to enter a room of this kind and feel a sense of freedom and space. Music should not have to force its way through a lot of meaningless bric-a-brac, voluminous hangings and assertively distracting decorations.

Paneled walls have a vibrant resonant quality that make them the ideal wall finish for the music room. Also the dark richness of oak or walnut is an excellent color for the background. A room of this kind is especially successful when dark in tone. Music, so full of vibrant color, should not be surrounded by glaring tones or hangings in which there is a too insistent pattern.

One of the most successful rooms I know has oak paneled walls and wide casement windows at the farther end through which the sun is allowed to pour through thin, dull gold gauze glass curtains. No other hangings of any description are used. On the floor is one rug, a fine Oriental, its warm colors subdued and dulled by time. The grand piano at the farther end, set well out from the wall, has its graceful curved side towards the room and its keyboard in line with the window. The only pieces placed anywhere near it are a carved music rack and sturdy wrought iron adjustable lamp. The rug does not extend under the piano and there is nothing in the room that in any way serves to deaden the sound. Well away from this group is a long comfortable sofa upholstered in warm tete de nègre velour undershot with gold. Near it is a low Tudor table holding smoking things. A comfortable chair done in old needlepoint is nearby while across the room is a group consisting of a wonderful carved oak chest used to hold music, two sturdy low oak chairs for the men of the family and again a comfortable overstuffed couch. Here a vivid note is introduced by two Persian oil jars, blue-green in color placed at either end of the chest and used to hold flowers. Old portraits, dull and beauti-



An interesting feature of Madame Gluck's own music room is the built-in music cabinet on either side of the fireplace, arched to correspond with the window. Ornamental iron grilles contrast pleasingly with the neutral toned plaster walls



In "Locke Ledge," the Westchester home of Arthur Hudson Marks, a spacious music room has been provided for the pipe organ. Courtesy of the Skinner Organ Company



An interior cannot be too simple when the instrument is a pipe organ. Here the console and stone work over the pipes are Gothic in feeling. Courtesy of the Estey Organ Company



If possible let the piano stand near a window as nothing makes a more charming background for player or singer than rich colorful hangings or picturesque windows

ful in tone, fit into the panels and provide the only other spots of color in the room.

This room because of the dignity of its appointments, its warm coloring and general air of restfulness seems to me the ideal setting for music. There is nothing austere about its simplicity. It is a room warmly alive, dignified and beautiful, with nothing in it to distract attention from the main object. Two groups of people can listen comfortably to the musician and there is plenty of space for additional chairs should the occasion require. In this case the rug is taken up for many people in a room help to absorb the sound.

As a general rule the fewer hangings and sound deadening rugs in a room of this sort the better. Windows swathed in draperies have no place in a music room, where there must be an abundance of air, and then only such hangings as are necessary to frame the window and temper the light. Taffeta or satin is preferable to the heavy damasks and velours, and only one set of thin silk or gauze glass curtains should be used. A bare floor except in the case of a large gathering of people is apt to be rather forlorn, but beware of too many rugs. One good-sized rug is better than several small ones and the piano should always stand on the bare floor.

I think it is wise to avoid strong color. Green, gray, mauve, blue, dull gold, brown and deep wine color are all excellent in the music room. Almost as effective as paneling are rough plaster walls tinted a gray or putty tone. Here mulberry or blue-green silk hangings would provide an interesting contrast without being too glaring in color. A very lovely music room in Santa Barbara, separated from the main house by a colonnade of trees, has plaster walls, grayish-green in tone, and wide leaded windows of amber colored glass. There were no hangings of any kind. The chairs extremely simple in design, of dark walnut, were upholstered in gray-green damask almost the same shade as the walls. A long sofa had a covering of green and taupe striped satin and the large rug was grayish taupe in tone. Silhouetted against the window was a walnut grand piano with its top open and a gilded harp

brought in the one vivid note of color.

Unusually interesting was the introduction of graceful wrought iron torchères on either side of the piano, and music cabinets sunken in the wall with ornamental iron grille doors contrasted pleasingly with the pale plaster walls. It was a room quite as restful and effective in its way as the more somber Tudor interior, darker in coloring.

As the piano is the instrument most commonly played and the one used to accompany all others, its placing is the first thing to be considered when arranging a music room. The grand piano, infinitely more graceful than the upright, is now made on a small enough scale to fit into even the tiny apartment. It should have plenty of room and never be cramped against the wall and will be more effective if placed at an angle so that a person entering the room can see the keyboard. There is an inviting and hospitable quality about an open piano, its rack heaped with music, that adds immensely to the livable aspect of an interior. Nothing is more forlorn than a piano closed. Even if the one who uses it is away, it should be kept open with music on the rack for this at once gives life to the room.

If possible let the piano stand near a window. Apart from the necessary light nothing makes a more charming background for either singer or player than a wide span of windows, especially if they be of the picturesque casement type. The most satisfactory piano lamp is the standing one with a powerful adjustable light. The rest of the light in the room should be subdued and evenly distributed by means of lamps rather than by either center or side fixtures. If an upright is used it will be most effectively placed in the center of a side wall.

In my own music room there is a space-giving height of ceiling and restful plaster walls stippled in shades of putty. The grand piano stands by an arched window hung with thin green silk curtains over sheer net ones. The comfortable chairs, early English in feeling, are done in faded crimson damask and old needlepoint. One large Oriental rug tones in with the other furnishings.

I think the most decorative features of the room are the music cabinets sunken in the wall on either side of the fireplace. One contains my musical library and the other a phonograph and records. Wrought iron grille doors extremely decorative in design effectively conceal these cabinets and combine charmingly with the plaster walls. It is a simple room but one easy to work in.

When planning a room for that king of all instruments, the pipe organ, the problem is not so simple. Here space is an essential, although the pipes are now concealed in all manner of out-of-the-way places and it is no longer necessary to build a house around an organ. Sound floats up through a decorative grille in the floor or from pipes concealed in the cellar; another set of notes may be in the attic while the echo can be wherever in the house one pleases. The pipes are made to fit into any desired space and can be designed to blend with the spirit of the room. Or they may be concealed behind an ornamental iron grille placed high upon the wall or in one corner of the floor.

In rooms containing a pipe organ the same rules of decoration apply. Everything should be low in key and subservient to the music. If the pipes are concealed behind iron grilles, plaster walls will make a happy combination, while dark paneling has much the sturdy effect of rich organ tones. Either treatment is appropriate to the use and spirit of the room.

Paneled walls have a vibrant resonant quality that make them the ideal wall finish for a music room. In the paneled room below no curtains have been used at the amber glass windows



The grand piano should be given plenty of room and placed at an angle so that a person entering the room can see the keyboard

Generally the house does not provide space for a music room. In this case a corner of the living room can be used for this purpose







Tebbs

In addition to its delightful proportions and excellently chosen furniture, the feature of the dining room is found in the three large openings facing the garden. In summer these are left open, forming a loggia effect; in winter or in inclement weather they can be closed. The windows drop into a slot in the floor and are entirely out of sight

When the old ceiling was removed the ancient, hand-adzed beams were exposed. These form a feature of the room. The fireplace is restored to its original state. It had a Dutch oven in the rear, which was filled in and made into a small modern fireplace. These questionable improvements were removed and its first generous capacity and shape restored



THE HOME OF ARCHIBALD BROWN

Stony Brook, L. I.

PEABODY, WILSON & BROWN
Architects

The original house was probably erected about 1780. In altering and remodeling it the architects carefully preserved the spirit and style of the original structure. Extensions added to the old house create a courtyard. A view of the southeast corner is shown to the right





Quite a picturesque treatment has been given the entrance. Instead of an open portico, a vestibule is enclosed and the door is so placed as to repeat the lines of the columns and arch. This extension is continued on one side, the wall being filled with an expanse of small panes



One of the additions consisted of a service wing, the entrance of which is shown to the right. The exterior of the house is of shingles painted white and the roof of shingles left to weather. The shutters are green and the chimneys are of white brick with black tops

THE CANDLE IN THE WINDOW

Some Reasons Why the Police of Boston and Other Candle-Lighting Cities Never Sleep on Christmas Eve

FOR the past few years now Boston has turned Christmas Eve into a Feast of Lights. It has become a custom, municipal wide, to place a candle or candles in the windows of one's home. You find it done elaborately with golden candelabra along Commonwealth Avenue, you find it done no less beautifully and joyously in the slattern tenements of the North End with its penny candles stuck in bottles. So widespread has become this display that the local fire department passes a sleepless night on Christmas Eve. Nevertheless, it is a goodly custom, cheerful, symbolic of the season and delightfully romantic (quite in the mode, in fact) because it originated in Russia.

It is said that in old Russia both peasants and lords alike used to place lights in their windows on Christmas Eve. Being orthodox folk, they thought that perhaps the Virgin and Joseph, again searching for the inn, might pass that way. The candle would light their passing and give them good cheer. That much of the custom has Boston adopted.

But the Russians went further. Perchance, they said, this holy pair will not find the inn, consequently let us leave the front door unlocked. Seeing the light in the window, they may try the door. Finding the door unlatched, they may come in. Thereafter this house and all who dwell in it will be blessed!

Of course it would be expecting too much of Boston, or any modern city for that matter, to go totally unlocked on Christmas Eve. Not only would the fire department have a sleepless night, but the police department as well. It is sufficiently beautiful and significant for a city with a Puritan heritage so to forget its ancestry as, on one night of the year at least, to expose its heart boldly and unashamed.

IN doing this, Boston has contributed generously to the right attitude toward Christmas. For celebrating Christmas, in addition to doing a number of other things, affords an opportunity to expose one's heart with impunity. Even the most conservative and straight-laced must break bonds that day; even the most self-centered must leap out of one's self. The practise of exchanging gifts, the business of hanging a holly wreath on the front door and placing a candle in the window, the custom of sitting down to feast expansively, are all phases of exposing that tender side which modern commerce, modern society and the general hectic manner in which we work, play and have our being, declare shall not be brought forth either for common exercise or public gaze.

Any goodly custom, even that of placing a Christmas candle in the window, is a symbol in which some past spiritual experience of the race is crystallized and by which it is handed down. These experiences may run counter to the life of the day, and yet, when they are recalled and symbolized by the custom, contemporary life accepts them without question. What manifestation of a Great Heart this candle-lighting symbolizes need not be discussed here, but the manner of its acceptance makes an illuminating commentary on the life of today. It bites deep into our everyday world.

For three hundred and sixty-four days of the year Business says, "Be critical—accept nothing!" Society says, "Be fastidious—accept no one!" These are the counsels of its perfection, the traditional formulae for its success. On the three hundred and sixty-fifth, the world abruptly turns about face, defies its own traditions, rejects its own counsels. It discovers that what it has called success is not genuine reality, that the road to attainment lies not along a fastidiously critical and guarded path but through the rough and common heart of the world. It acknowledges, on one day at least, that the things of the heart are things of authentic and abundant consequence.

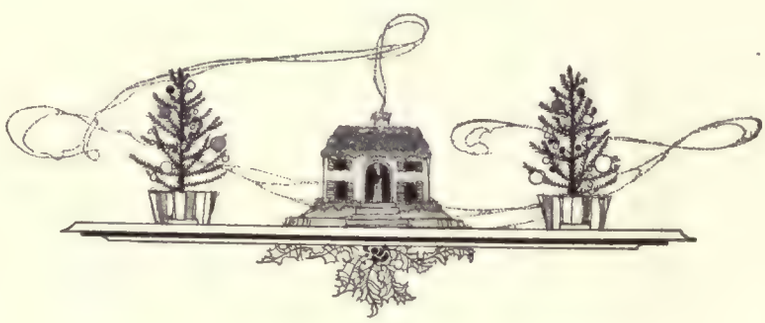
THE most permanent and active manifestation of the heart is the home. In his slow and arduous climb up from the primitive, man has gradually evolved this idea of having a place where the young are protected and trained, where the weak are guarded, where the old and weary may rest. He has fashioned a habitation where he can practise his ideals unmolested. And so we have the amazing spectacle of men coming home from business—which has naught to do with the heart—and forthwith slipping into the things of the heart the way they slip into an old and easy coat. Let defeat arrest their progress, and they flee to the home for courage. Let worry assail them, and they lock the front door against it. Let disillusionment come, and they go back home to start all over again.

These two forces are arrayed against each other—on one side the world, on the other the home and the things of the heart for which the home stands. The front door, the porch, the curtained window, the busy kitchen, the nursery upstairs, the hearth downstairs, the rose in the garden, the vine on the arch, the flowering bush beside the gate—all champion the things of the heart. These persist when others falter and fail utterly. The quality of the eternal is in them. They bear the heritage of the undefeated.

Like a beleaguered city the home watches its gates, scrutinizes those who pass them. Its enemy, the vast world, lies outside. Days come, days go. The truce seems never ending. Then, on one night of the year, the forces of the home make a sudden sally into the world. From every point are debouched these strange and potent warriors of the heart. They swarm over the plains of the world—and the world succumbs!

The signal for the beginning of this great fight is a candle set in a window—here a candle in a candlestick of gold, there a penny candle stuck in a bottle. Seeing it, the world knows that the inexorable warfare has commenced.

And that, if you must know, is the real reason why the police of Boston and other candle-lighting cities never dare sleep on Christmas Eve. That is why the firemen stand by their engines.





THE WINDOW AS A BACKGROUND

Admitting light and air to a room is the obvious function of a window. Its trim and panes also serve to frame the view. But there is still a third use, and in this it proves to be a decorative factor in any room—by day it serves as a background. The light coming through a window throws into silhouette those objects placed on the sill—a piece of pottery, a bowl of flowers, a pewter jug. In this room, in a remodeled Connecticut farmhouse, a range of casements stands above a series of built-in drawers and cupboards. The sill is covered with blue tiles. T. H. Ellett, architect



There is often an interesting contrast between the walls and roofs of the houses, which are whitewashed, and the stone garden walls, which are left to weather

BUILDING IN BERMUDA

On This Delectable Island the Architecture of the Houses Is a Natural Product of Environment and Local Materials

G. R. LOMER

BERMUDA affords an excellent example of the influence of environment upon building. The absence of historical or stylistic influence may be due in part to its isolated geographic position and in part to its history.

The Bermudas—for there are said to be 365 of them in the group—lie in the Atlantic, 300 miles beyond the Gulf Stream, nearly 700 miles southeast of New York, and about 600 miles east of Charleston, S. C. Their length is twenty-five miles, and the total area amounts to only twenty square miles.

The islands were known to the Spaniards early in the 16th Century, and it is from a Spaniard, Juan de Bermudez, that they get their name. Subsequently the English came to know them through Henry May, who was wrecked there in 1593, and Sir George Somers of Virginia fame, who had a similar experience in 1609 and died on the island in 1610. For some time the islands were known as the "Summer Islands," though they were also called "Isle of Devils" from strange sounds which the early mariners are said to have heard near shore.



"Par la Ville," one of the old buildings of Hamilton, now used as a public library, has wide verandahs running around three sides



Many Bermuda houses built on a slope have the entrance on the upper story, the living quarters facing the water. These houses are of native stone

Whether these matters of geography or history have had an influence or not, the fact remains that most of the architecture in Bermuda, and the construction of the older buildings in particular, may be said to have been strongly influenced, if not in certain respects entirely determined, by three important factors—the climatic needs, the local materials, and the nature of the land.

There are four principal needs in Bermuda houses which depend upon the geographical position and climate of the island: shade, coolness, airiness, and water. The facts lying behind these needs are these: there are a large number of sunny days every year; the temperature varies between 80° and 49° Fahr.; and the annual rainfall amounts to approximately 54 inches.

What is the effect of these natural phenomena upon the buildings that the inhabitants are now accustomed to build? The earliest habitations have long since disappeared from view. Shipwrecked sailors erected what shelters they

could. The first permanent dwellers in the island brought with them habits of building from their homes and types of houses to which they were accustomed. With the exception, however, of some of the larger and more recent houses, it is difficult to find definite examples of survival or imitation. Here and there one sees in a stray architectural detail a reminiscence of 18th Century England, and more noticeably vestiges of Spanish or Portuguese influence in the gables of a roof or a tower. The majority of houses scattered over the island, however, have definitely recognizable characteristics in common.

And from the prevailing simplicity and uniformity of construction one comes to the conclusion that it is not racial or national taste nor the conservation of an imported model which lies

(*Continued on page 78*)



Much of the picturesqueness of Bermuda houses depends upon their setting. Ancient trees, a profusion of flowers and moss covered walls add to the effect of beauty



A typical house of moderate size, showing the gateway, use of blinds and second story entrance with wooden balcony above. The impression is one of comfort and quiet peace



Throughout the island are found modern pretentious houses, built, however, of the same local materials and preserving the same general character as the smaller ones

The Bermuda chimney of the older sort is not unlike the chimney of the Southern log cabin, except that it is made of stone. The hearth is usually raised from the floor



GARDENS THAT RISE AND FALL

Showing the Charm of Varying Levels

H. STUART ORTLOFF

THERE should be a greater appreciation of the interest and charm which varying levels give to a garden. A greater use of the existing topography would not only impart more individuality, but would secure these qualities which we are always trying to achieve in our garden designs. Too many times we find people destroying the pleasant rolling nature of their grounds in order to secure a flat area upon which they may lay out a garden. They do not seem to realize that they are destroying one of their chief assets, or that without it they can only attain a garden which, like the site, is flat and uninteresting, a type too common, and one which depends on plant material or intricate design to give it character.

For a precedent in the use of existing surfaces we have only to consider the gardens which were produced in Italy during the Renaissance. Climatic conditions in the lowlands caused the wealthy tc select the hillsides as the best sites for their villas. Here gardens were laid out according to the natural lay of the land. We find a series of successive levels or terraces retained by walls surmounted with pleasing balustrades or hedges, and connected by stairways of interesting detail. Many times each terrace or level was considered a separate garden planted with flowers, decorated with bits of worthy sculpture, or embellished with a pool or fountain.

Or again, we find the whole series treated as a single composition leading towards a terminal motive which was in correct proportion to the entire scheme.

One will admit that these gardens have great charm and have been able to secure and maintain interest for hundreds of years. Each was individual, and reflected the personality of its designers in so far as they felt and expressed the existing topography.

The character and condition of the topography in our country in many places, notably along the Pacific coast and in the New England states, is similar to the Italian conditions, and can, therefore, be treated in a similar manner with very interesting results.

So many attractive house sites in these localities are overlooked, for the untrained observer would never for a moment consider them. They appear much too rugged to be utilized. Yet we do find homes in just such charming spots, but without the added



In the Long Island garden of W. R. Coe walls of brick and stone separate three distinct levels



The steps in the Coe garden, coped with the slate of the paved paths, are broad and easy



In that superb garden of Weld, at Brookline, Mass., designed by Charles A. Platt, architectural motifs have been stressed and, with them, those other signs of Italian inspiration, steps, walls, terraces, and stately raised platforms

beauty which a garden always imparts to a house, for its owner has not seen the possibilities of utilizing the ground as it stands and has considered that the expense of leveling or building retaining walls too great for the return that a small garden area would give. Yet in other instances we find places where no expense has been spared to obtain flat areas for gardens; but the results are not in keeping with the environments, and so they appear as affectations.

We can, however, with study and care, reach a successful solution. There are places where terraces may be used as transitions from the architectural lines of the house to the more natural characteristics of the garden site; others where the garden may take the form of a series of terraces, in the conventional Italian method; others where vantage points for vistas may be secured by the introduction of raised areas above the garden level; and places in which the slight variations in contour may be made accessible by the use of a system of paths with short flights of steps or sloping ramps.

If we provide a terrace at the house level we have at once achieved a desirable feeling of intimacy between the house and the garden, and also gained a point from which we may overlook and appreciate the entire scheme. This terrace will be formal enough to be in keeping with the architectural lines of the house, but this feeling of formality may be softened by the introduction of turf, vines, and flowers either in pots or in beds. These bits of greenery and color will form a gentle approach to the gaiety and verdure of the garden beyond.

One should be careful in designing such a point of overlook, for this introductory view should not be too complete or searching; a large part of the charm of any garden scheme lies in its unexpectedness. Hidden nooks and half revealed by-ways should be devised in order that one may be made eager to descend and explore the charms which lie just around the corner. Easy flights of steps or graceful ramps make progress a pleasure, and, looking back, interesting retaining walls in brick, stone, or cement, make pleasing pictures when shrubs or tall perennials with their graceful blooms are planted at their base.

In locations where there is sufficient change in grade more than one terrace may be constructed. If the grade is not too abrupt they can be made wide and planted with flower borders about a central grass panel. If it is steep the terraces should be narrow and, of course, there should be more of them. Such a series of terraces may be treated in one of two ways. Each terrace may be considered as a separate unit in the garden scheme when such

(*Continued on page* 90)



The house terrace of George D. Pratt's garden at Glen Cove, Long Island, ends upon a Tudor loggia and is separated from the lawn below by a high balustrated retaining wall banked with shrubs and flanked with steps



At Weld the first approach to the lower level of the garden is made by two opposing series of steps

Broad steps descending to a paved platform from three sides join two levels delightfully in the Coe garden





A garden loggia of distinguished architectural lines deserves a wide approach of easily ascended stairs and a heavy background of well-planted trees. This desirable treatment is found at Welton House, Wilts, England, the seat of the Earl of Pembroke



The lines and spirit of an Italian loggia have been reproduced in this house on Lake Michigan. The handling of the awnings is especially interesting. Charles A. Platt, architect

An excellent example of the Italian courtyard or patio, as it would be called in Spanish architecture, is found in the Villa Dante Alighieri, near Florence. It is entirely surrounded by an open loggia on the second floor



The patio of a house located in the north must depend upon sturdy vines and potted plants for its effectiveness. The latter, of course, are taken indoors in winter





The openings of the loggia should command some garden or countryside vista, the arches and pillars framing the view beyond. Charles A. Platt, architect



True Italian construction is found in this loggia surrounding the courtyard at the home of Francis L. Steeken, St. James, L. I. Henry Corse, Jr., architect

IF YOU ARE GOING TO BUILD

Remember that Patios and Loggias Will Bring the Garden Indoors and Extend the House into the Garden

MARY FANTON ROBERTS

PIONEER days, long extended in America, when garden parties would have been a perilous pastime, seem to have engendered in our consciousness a settled determination to live indoors regardless of environment. Particularly in the country does youth as well as age sit in sad dim rooms during lovely twilight hours. In the city, we prefer to shut ourselves up in the theatre or in dancing restaurants. But as a nation we certainly do not flock to the country on every occasion as do Paris and London, on the Seine, on the Thames, filling up every grass plot in every direction for miles.

Of course we remember that in our early adventurous days here, a man's home was his barricade, and even fifty years ago an evening stroll over the Montana prairies was taken with a cartridge belt and a knife.

The American porch was the opening wedge to outdoor life. In Colonial days it was just an elaborate approach to the front entrance, a classic hood that gave an air, with a seat on either side of the last wide stone step. One of the very first porches running across the entire front of the house was built in an old Dedham place in 1782. But not so much earlier, in 1676, the doorway of the Paul Revere house bears as little relation to the outside world as would a stockade. The fronts of those old 17th Century houses were built for protection, and carry no engaging social atmosphere.

But with the greater safety of living in more established conditions, came the freedom of the porch. On the Colonial plantation dwellings it was wide and deep and high, with fine Greek pillars for the support. On the New England Colonial house it was shallow, often inset into the house, with Doric columns and pilasters. Then it slipped away to the back of the house and became al-

(*Continued on page 76*)



In a formal garden, to create the background for a pool and the end of a view, one might erect this type of loggia, by Alfred Geiffert

A simple Italian loggia of stucco or stone would enhance both formal and informal gardens, by Alfred Geiffert



An air of ruined cloister pervades this design for a Gothic loggia by Alfred Geiffert. The house, of course, would have the same kind of architecture

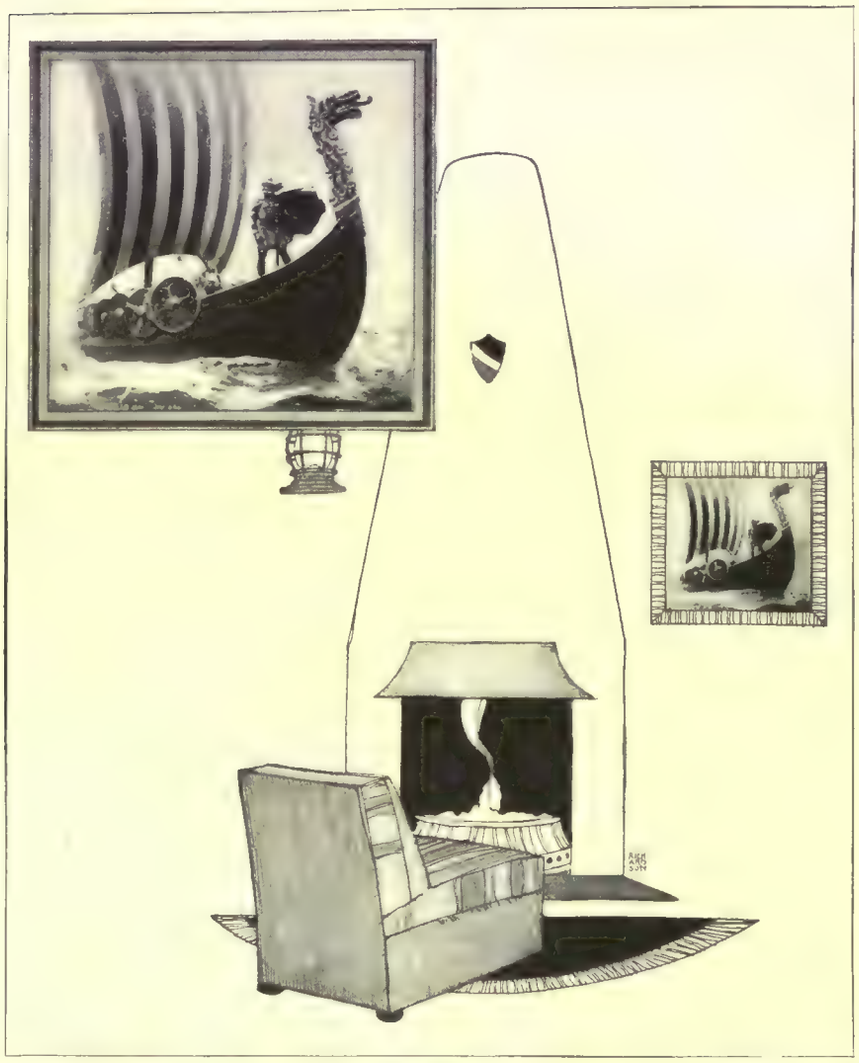


The spirit of old Spanish architecture is found in this patio, in the home of Henry W. Schultz, Pasadena, Cal. Elmer Gray, architect



FIGURES *of* ROMANCE

Some Suggestions for Using the Pirates of Dwight Franklin



These figures by Dwight Franklin are vividly modeled and highly colored. They are then set in shadow boxes with concealed lighting. The "Viking Ship" might be recessed into the wall of a man's study, close to the chimney breast

For over-mantel decorations, set in a panel between windows and even in the bottom of a large clock, these figures would be quite effective and certainly novel. A figure of Stevenson is suggested for the clock. Courtesy of V. R. Chappell







Billy Bones, the pirate of "Treasure Island" is pictured in his best mood—indisputably drunk

"Under the Black Flag," from the collection of Booth Tarkington in his home at Kennebunkport, Me.



The illustration below shows how these figures may be set over a fireplace. Courtesy of Wm. Langley

"Off the Spanish Main" is a colorful figure that could act as a decoration set between two windows







THE PAINTED HALLWAY

Murals In The 17th Century Italian Style Have Been Used In This Remodeled New York Home

CAROLINE DUER

DECORATION of the entrance hall seems to be taking more pronounced turn of late, and recalls in some instances the picturesque quaintness of the Italian outside-inside walls. A welcoming atmosphere it creates, and a widening effect in narrow places.

Now that many people are altering "high stooped" houses into those which are entered from the street level or even popped into down a few steps, as a rabbit pops into his burrow, the hall once intended for servants and tradespeople, (painted more for cleanliness than charm), has suddenly become an important feature of the house. It is, from its situation, generally darker than the hall of a story higher, and its embellishment is a problem with which each householder has to cope as seems best to him, or rather her, for the woman rather than the man decides such questions.

Some women trust to mirrors, with convenient consoles below, for brightening and lightening the hall; some to scenic wall papers; some to the French effect of panels, which may be made by mouldings of wood or architectural paper. In the hall of our illustration Mrs. Charles L. Tiffany has chosen panelled landscapes to beautify her walls.

This short passage, leading from the front door to the living quarters, imitates a sort of loggia, or gallery open on both sides. Through the arches one gets views of distinct landscape treated in the classic Italian manner. On the left is the Roman Campagna, with ruins in the foreground, and the Tiber winding away through the hills. On the right is the mountainous part of the Province of Venice with the Alps in the distance. These were done for her by Mr. Allyn Cox, in tempera, Italian baroque in style. The colors are soft greenish gray, brown, and delicious blue, —at least these predominate. The surrounding color is yellow, and all the ornamental forms are in grisaille. The niche, and passage-way leading to the service door-hall, are red. It is difficult to believe that the fountain and the shields between the two back arches, and over the middle side ones, are painted and not in relief as they appear.



The entrance hall in the New York home of Mrs. Charles Tiffany was originally a dark service entrance. In remodeling the house this was made the main passage on the ground floor. The walls were painted in tempera, in the Italian baroque style. The paintings are by Allyn Cox. Delano & Aldrich, architects



The background of the walls is yellow with ornamental balustrades and fountain painted in grisaille. The landscape of the Roman Campagna and the mountains of the Province of Venice are in greenish gray, brown and blue. The passage leading to the service door and the niche behind the fountain are in red

Many such painted interiors were done in Italy in the 17th and 18th Centuries, often much more elaborate in style than could be adapted for our houses. But there is one characteristic that might be valuable in this country; the ease with which, in painting, the character of a room may be changed, and one may be reminded of distant, pleasant things. The motto of the period seems to have been "Do it with paint." As in this case a small dark entrance to a town house has out-of-doors brought into it. A room not sufficiently formal will be decorated with costly marbles—at the cost of painting them. The princely palaces of Genoa are decorated with pastoral scenes, and a modest country house with Greek gods and goddesses.

The effect of architectural unity, however, is always preserved. Landscapes are represented as seen through the openings of an ornamental framework, so that the real features of the room, doors, windows, cornice—if there are any—take their places naturally as part of a definite architectural scheme, rather than as incongruous elements in a picture.



A characteristic design of variety box in Battersea enamel, made in the 18th Century

BATTERSEA ENAMELS

Here Is An Easily Collectable Subject For Those Who Are Attracted By Small Objects

GARDNER TEALL



An 18th Century Battersea étui

VENICE has given the world much in art throughout the centuries of her history, and to her, perhaps, painted enamel work is to be credited for its origin. It seems reasonable to assume that this ancient Adriatic city cradled this branch of art-craftsmanship, since the Venetians produced the first European work of the sort.

I fancy that the old lady of Putney who set such store by her "bricky-bracky" and grouped her "heavy things" on the mantel shelf and the "light-weight ones" on the corner whatnot, must have counted among these less weighty possessions a bit of old Battersea enamel in the form of a pounce-box, a bonbonniere, an étui or some other object such as the enamelers of Battersea delighted in producing for the 18th Century boudoir. In that century the painted enamel wares of Battersea were prodigiously popular. I am not sure but that they were even more popular in the 19th, if one may judge by the vogue of the old pieces and the innumerable products of the imitators.

Painted enamels may be placed in a distinct class by themselves. Appliqué enamels are simply metal ornaments (usually gold) decorated with bits of enamel in relief; Cloisonné enamels are those whose patterns have been outlined on a metal ground by raised metal partitions or cloisons, between which the enamel has been applied, the cloisons in the finished product forming metal outlines flush with the enamel surface after firing, grinding and polishing; Champlevé enamels are those having enamel decoration imbedded in a cut metal ground; Plique à jour enamels are those enameled pieces having the pattern cut quite through the ground and the interstices filled in with enamel giving somewhat the effect in miniature of a stained glass window; finally there are the Basse-taille enamels or translucid enamels applied over decoration in bas-relief, the metal relief designs below the enamel application being cast, stamped, engraved, or in repoussé, these designs on the metal showing through the enamel, the varying degrees of the thickness of which gives variety to color effect. It will thus be seen that painted enamels occupy a distinct position.

A Venetian glass-worker of Murano, Angelo Broviero, invented a process of enameling on glass and from

(*Continued on page* 84)



An 18th Century variety box opened, showing its contents



Snuff boxes were favorite objects for decoration with Battersea enamel in the 18th Century



These enamel puff boxes, a favourite subject, are usually fitted with a mirror inside the lid

(*Below*) *A little Battersea enamel writing case, as fitted and made in the 18th Century*

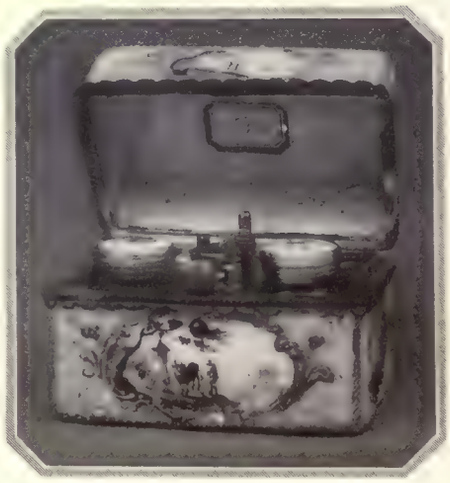




An opera telescope, with Battersea enamel panels. Courtesy of E. P. Dutton & Co.



Scent bottle of Battersea with decorations and metal stopper





Variety box with colored decorations and quaint metal trim

A LITTLE PORTFOLIO OF GOOD INTERIORS

The difference between masculine and feminine taste in dining rooms is amusingly portrayed by these two rooms in the New York home of Jerome Lewine, of which Mrs. Stembridge Smith was decorator. In the upper room the walls are soft antique green with gold mouldings



Hewitt

In the grill room rough plastered walls, casement windows, a stone mantel, a long refectory table and Windsor chairs proclaim it a man's room. These may be contrasted with the crystal appliques, biscuit colored rug and walnut furniture in the room above





The entrance hall in the New York home of Jerome Lewine is furnished with dignity suitable for such a room. The walls are paneled and painted a soft stone color. A baseboard in black and gold marble encircles the bottom of the room and is continued up the stairs. A console of marble and wrought iron, iron chairs and a mirror framed in wrought iron are decorative notes in this end of the hall which find repetition in the wrought balustrade of the stairs



Very dark Oriental rugs cover the floor in this hallway. At the windows and on the door has been used an Italian red damask. This rich color is repeated in the Italian red velvet of the stair rail. A carved stone mantel lends dignity to one side of the room. An old Spanish desk and chairs in gros-point are other features that help create the air of dignified hospitality which is a desirable expression for an entrance hallway. Mrs. Stembridge Smith was the decorator



Another, quite different hallway problem is found in "Greyhampton," the residence of H. W. Croft, at Greenwich, Conn., of which Chamberlin Dodds was decorator. Four large arches open from the living room onto the hall. The walls are chrome yellow and the woodwork dull green lined with rusty black. The black and white marble floor is covered with rugs in dull black edged with green fringe. The sofa is in dull green mohair and the chairs in needlepoint



The hallway itself is quite imposing with its black and gold iron balustrade, the broad stretch of stairs, the consoles of black iron and the lantern and other fixtures of black and gold. The hangings are of antique damask edged with fringe. Wall pockets of wrought iron for ivy break the wall spaces between the arches. Here the walls are Caen stone. The loggia on the second floor repeats the loggia effect on the first and the balustrade is carried along this upper hallway



A black floor and an oval rag rug form the foundation for this kitchen. The walls are ivory and the woodwork old flat blue. Ecru gingham curtains with hems and Dutch valances of chintz or calico hang at the windows

QUAINT KITCHEN COLOR SCHEMES

The Kitchen Becomes a Pleasant Place to Work in When It Is Enlivened with Color

ETHEL DAVIS SEAL

THE earliest recollection of the universal kitchen brings to mind sad walls and dingy woodwork, flaring gas jets, cross-barred muslin, cut sash length at chilly and unfriendly windows, wooden doors shut tightly at cupboards fairly bulging with little boxes, cans, bags and jars, and with every other hidden shelf or cranny crammed likewise with things, rarely used from one Thanksgiving Day until the next.

Small wonder that the ultra-modern reaction against such a kitchen has resulted in an efficiency almost as alarming as it is blissful: everything may be operated by magic in the barest minimum of time. Dovetailing is the byword, from utensils to duties. Hours of labor are saved against a background white and bare and spacious, even if it is not quite as friendly and informal as one would wish. But this is the final step beyond invention, and toward beauty, that every artistically-minded woman must take for herself.

To realize my utmost dream of what a kitchen should be, I would achieve modern efficiency to the *n*th degree, but I would surely camouflage it with quaintness and color. I should hate to be overpowered by a quintessence of mechanism every time I went kitchen adventuring, producing delectable salads and fluffy-topped miracle pies, when with the barest increase in trouble, I could feed my soul on pots of hyacinth at my casement, neighboring the fresh golden loaves of bread cooling in a row. I should prefer to consider, with never-failing delight, the posies I had painted on my table, the while I adjusted my electric meat grinder, rather than to give my undivided attention to the sharply efficient blades and the nutritious mounds of meat heaping in a bowl. I should rejoice in my contrivances and mechanisms, but my background must not be any more bare than is required by the god Sanitas, and certainly as far from the appearance of a hospital as I am clever enough to coax my kitchen to go.



A quaint valance of cretonne below the shelf over the service door is a feature of this kitchen in a German cottage

There is no reason why a kitchen should not be considered as eligible for decoration



Built-in dressers either side the casement windows afford shelves for the display of blue and white china in this kitchen of an English cottage. Copper and aluminum utensils and sunfast curtains furnish color



Over-door shelves to hold decorative china is a German style that might be adopted in some American kitchens. On one side are built-in cupboards, and on the other a grandfather clock set into the paneling

as the other rooms in the house. I have a notion that more delightful meals could be prepared, whether by mistress or maid, in a kitchen that inspired by reason of its burnished coppers hung against pale gray walls, its decorative side drapes of striped black, henna, blue and cream at sunny windows, than in a kitchen coldly bleak or darkly stuffy.

The beautifying of any kitchen may be accomplished by color primarily. One has small worry in choosing between varying styles of kitchen tables and chairs: the chief consideration here is suitability, a simplicity of design and line, and a certain flavor of quaintness which adapts itself well to painted surfaces and vivid spots of decoration. Furniture of this sort may be antique, especially chairs or cupboards, or the pieces

(*Continued on page* 86)



Misty gray walls, a deep lilac floor, furniture painted gray green, woodwork of ivory, and colorful cretonne curtains are features of this fascinaitng little kitchen



Richly contrasting colors are suggested for this little kitchen—gray walls, black and white linoleums, ivory woodwork, furniture painted butter yellow and cream curtains



Gilles

The dining room is a reproduction of an old English taproom, with rough hewn wood paneled ceiling and wainscoting, rough plaster timbered walls. The fireplace is of brick, stone and stucco and the floor of random width oak boards and stone flagging



The only formal touch in the dining room are the linen fold panels at the right of the fireplace. These and the rough timbered wall form the surroundings of the door. The coats of arms worked into the plaster make unusual overdoor decorations

"HILLWOOD," THE HOME *of* EDWARD F. HUTTON Wheatley Hills, Long Island

CHARLES M. HART
Architect

ARDEN STUDIOS
Decorators





In the rear the terrace is enclosed by two wings, that to the right being devoted to service, and that to the left for guests

(Left) On the front is a terrace enclosed by a low wall, and accessible from the hall. It is pleasantly furnished for outdoor living

(Right) The entrance portico is half timbered to harmonize with the style of the house. Its piers are of brick, stucco and rough stone

As this was an alteration, a desirable rambling effect was obtained by adding wings to and raising the roof lines of the original house







A splendid example of a Colonial fence to be used in connection with a house of 18th Century New England or Charlestonian tendencies; both sturdy and graceful



This fence from Longfellow's house in Cambridge, Mass., shows an interesting diagonal design, with a nicely made rail, and a panel below of solid planking

WHEN YOU PLAN YOUR GARDEN

Fences of One Type or Another Will Be Found To Be Both Attractive and Durable as Enclosures

RICHARD H. PRATT

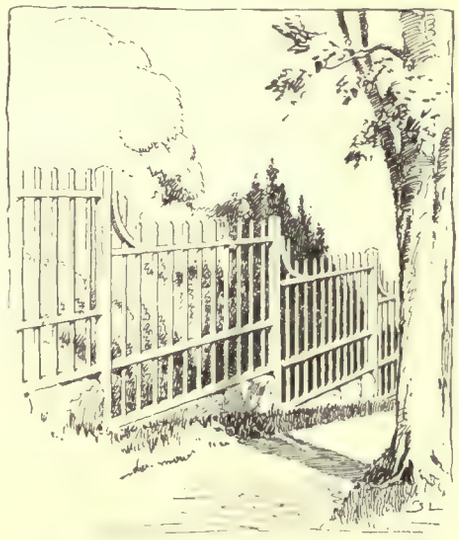
IT is a curious notion that fences are unsociable. Yet it is becoming more and more obvious that this type of barrier, by far the most democratic and decorative of enclosures, is gradually disappearing from our gardens and small suburban places.

It is a funny notion. And it seems all the funnier when it is held by the same folks who plant their privet sprouts and fledgling poplars around their gardens and along their property lines. Of course, there is nothing unneighborly about putting in rows of plants when they are tiny and ineffectual. You can't help it if they grow up into impenetrable hedges. But all at once to build a fence, that is different.

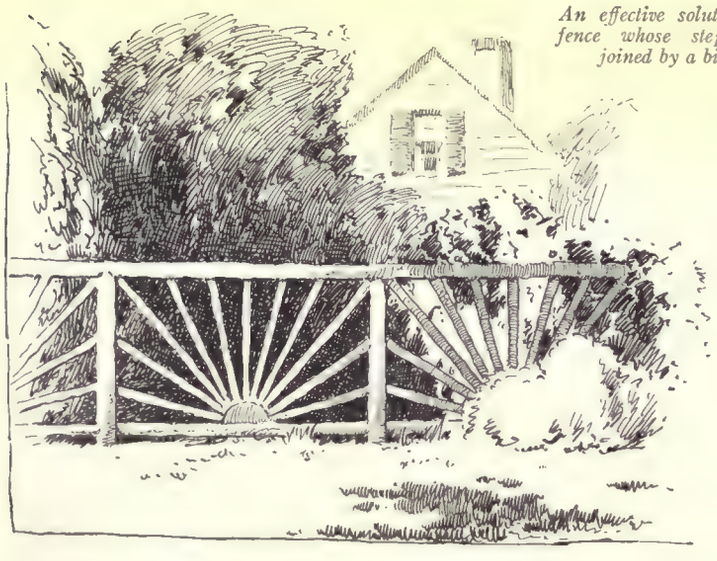
Perhaps, after all, it is a mistake to say that fences are not being built as they once were simply because they are coming to be regarded as unsociable. Maybe they are going out of fashion. Maybe the picture they made along the elm-arched streets of old New England, and in Colonial Charleston, and the grace and variety with which they surrounded the gardens of the Eastern Shore of Maryland, at Washington's Mt. Vernon, and in Virginia, are things which people are unattracted to nowadays.

In either case fences are the victims of false prejudice. As a matter of fact, they can be beautiful, efficient, and inexpensive. In the matter of appearance there is no end to the attractive designs to which

(*Continued on page* 94)



An effective solution of the hillside fence whose stepped sections are joined by a bit of curved rail



Showing that something at once interesting and artistic can be done with that sometimes deservedly despised type of construction known as "rustic" work

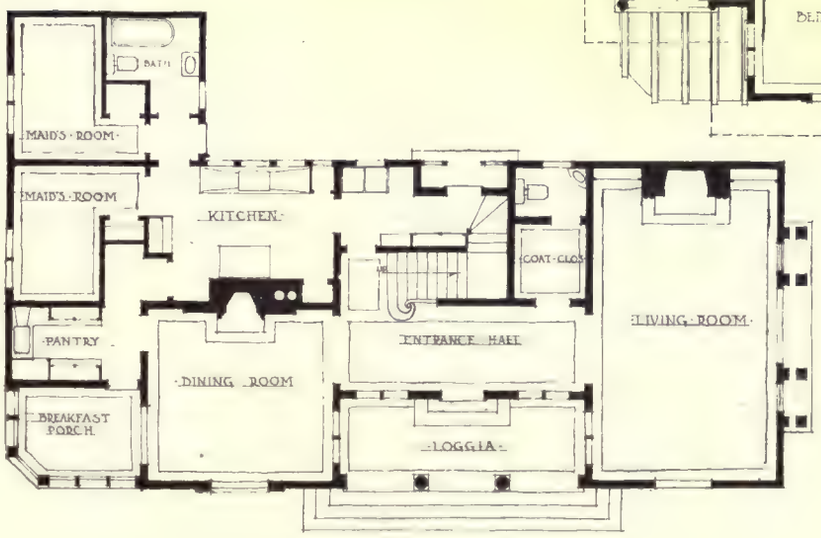


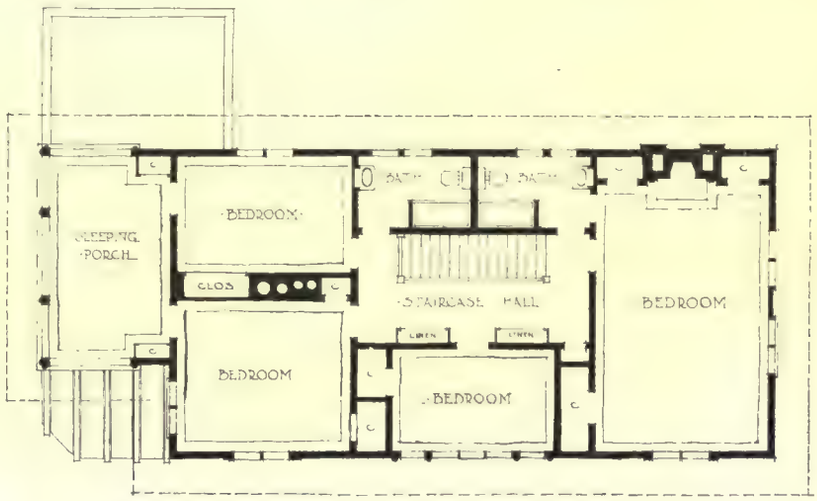
When a fence need not be a complete barrier against small animals more latitude may be allowed, as here, in the decorative arrangement of the braces



The adapted form of Italian architecture seems to be quite at home in California. Thus, the residence of J. H. Leighton, in San Francisco, successfully interprets the Italian spirit with its graceful loggia, wide eaves and plastered walls

Loggia, hall and stairs occupy the middle of the first floor, with the living room on one side and the dining room and service on the other. Servants' rooms and a bath are conveniently located in an extension close to the kitchen





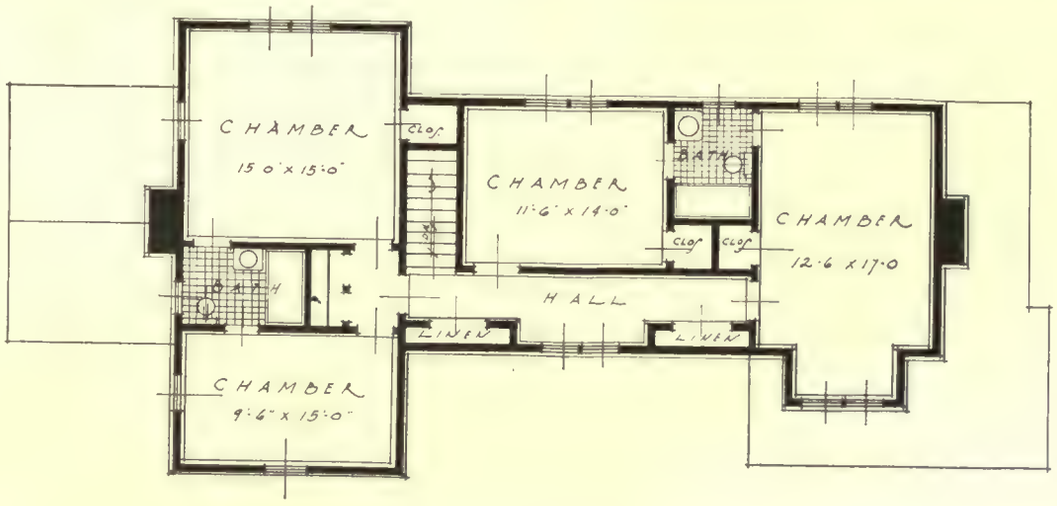
A balanced arrangement is found upstairs, affording space for a huge master's chamber and three other commodious bedrooms. A sleeping porch serves two of these chambers. The baths are economically placed. Henry H. Gutterson was the architect

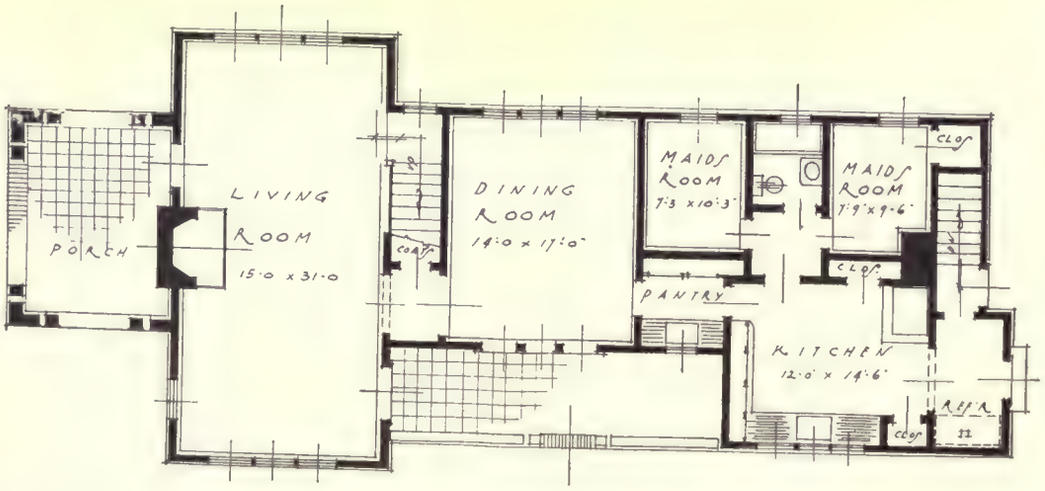
A GROUP OF THREE HOUSES



Gilhes

The home of B. B. Bryan, Great Neck, L. I., is a type of Colonial cottage reminiscent of some found on Cape Cod. It is executed in gray shingles with white trim. An interesting feature is the way the dooryard terrace is fenced

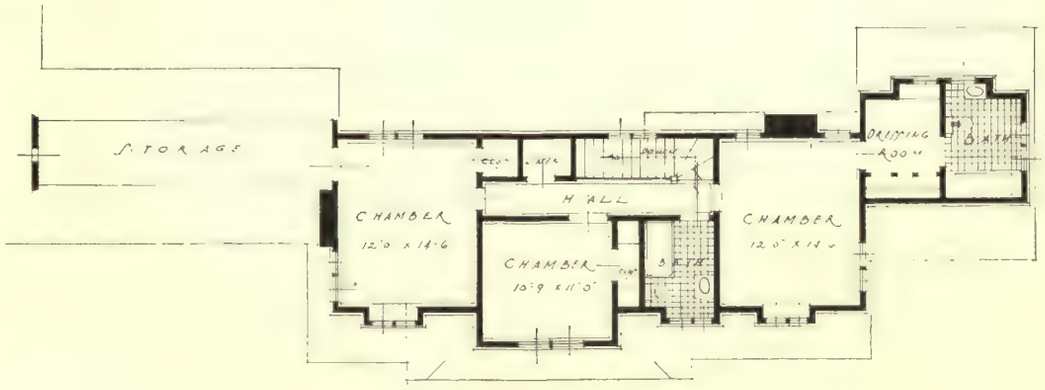




The second floor arrangement is typical of most modern American country houses in that the baths and chambers are grouped en suite. Hall space is conserved, making larger bedrooms. Patterson & King, architects

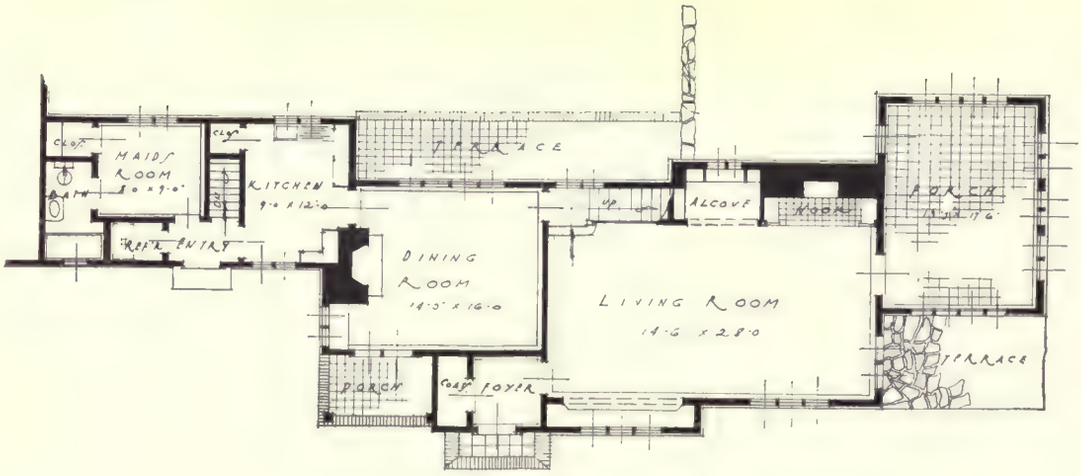
On the first floor the maids rooms are located behind the kitchen. The dining room is lighted by French doors and a range of windows in opposite walls. The living room also is generously proportioned and well lighted





English cottage architecture was adapted for the home of Spencer Hess, at Great Neck, L. I., its structural elements being cream stucco, variegated brown shingles, red brick chimneys and apple green shutters. Patterson & King, architects

One end of the second story is occupied by the master's suite, consisting of bedchamber, dressing room and bath. There are two bedrooms, a bath, closets in each room, and a storage space under the eaves of the wing



The principal feature on the first floor is a large living room with a book alcove and, beside it, an inglenook with seats on either side the fireplace. The maid's room is on this floor. Below the kitchen wing is the garage

IN THE REGENCY OF KING COAL

Oil, Gas Steam and Gas Offer Three Excellent Substitutes for Coal Heating

ETHEL R. PEYSER

THE coal shortage is here, and, as usual, the cloud has shown its silver lining. There are other things to burn than coal. But this article is not going to consider other combustible or warming substances, rather coal substitutes, and for this reason we will stress:

1. Oil burning heaters
   (*a*) The kind that atomizes oil under the boiler
   (*b*) Portable oil heaters or stoves
2. Gas steam
3. Gas

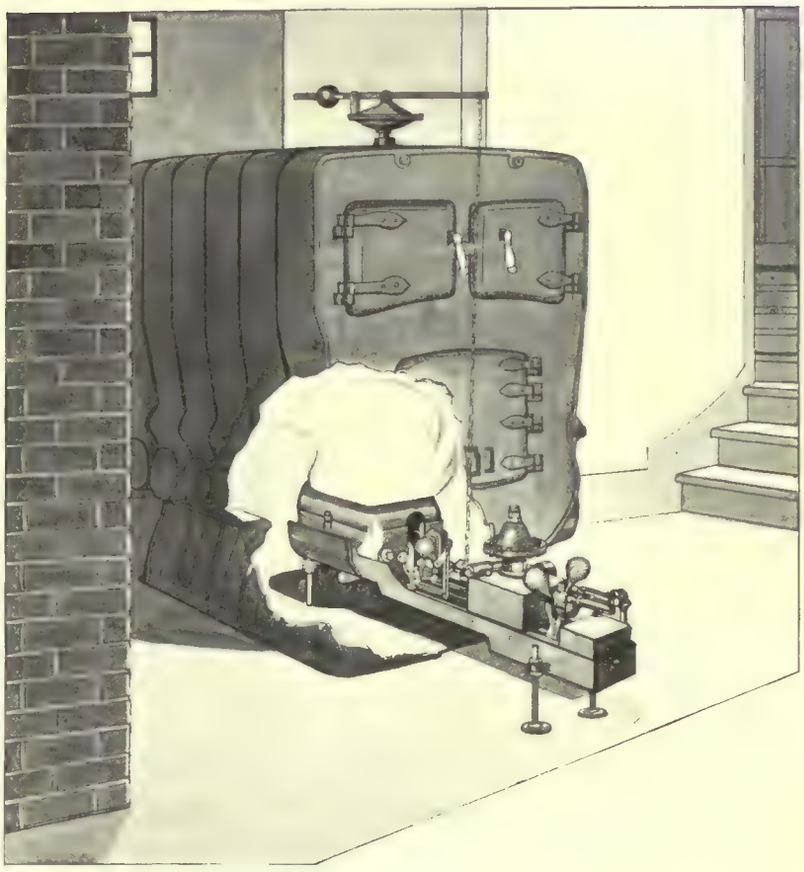
We will not touch the convenient radiant electric heater because it is only good for small spaces and the bathroom, and it is not really a coal substitute.

Furthermore at present the electric house heating plant is too costly, even where electricity is cheapest, to recommend it as a dwelling house fuel. But there is a "gude time commin'" when electricity will make a magnificent debut as a house warming party.

If you have a boiler, keep it, take off its door, divest it of its grate, and slip into that emptiness the oil burning apparatus, and from that time on your home will be heated by oil, not coal. Whether it be a steam, vacuum, or hot water furnace, this change can be made, and ever after you will be spared the ashes curse, coal dust, the furnace man, the excessive cost of coal and the cumbersome coal bin.

Have you used a perfume atomizer? You know how the particles are sprayed through the nozzle. The same is done to oil so that each particle of oil can be entirely burned up with no residues, odors, dangers and waste.

To do this in the home formerly presented a great problem. To do it in ships and factories was easy, a heavy oil rich in fuel value could be used, as it could be preheated and then forced through the burner under pressure. But preheating oil in the home necessitated the constant valeting of the machinery, so finally the domestic oil heater was evolved and is among us now in a few reliable and tested types.

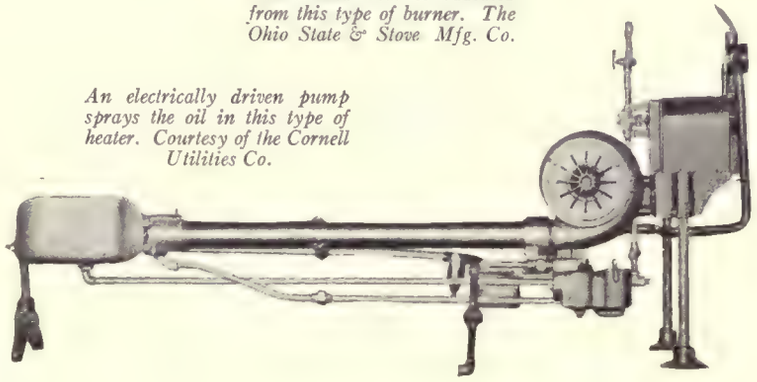


This type of oil burner runs independent of electricity and other mechanical aids. From the Petroleum Heat & Power Co.



Gas created heat is radiated from this type of burner. The Ohio State & Stove Mfg. Co.

An electrically driven pump sprays the oil in this type of heater. Courtesy of the Cornell Utilities Co.



Most domestic oil heaters use kerosene oil, or an oil not heavy enough to require preheating is forced through to the atomizing burner.

In the main the equipment is: a buried storage oil tank, pipe lines to and from tank in cellar which feeds the heater by gravity, an electric motor, a pump, fan, electric or gas pilot light for igniting oil and a thermostat near the operating motor and also located in convenient part of house to regulate the heat automatically. The thermostatic control keeps the house evenly, turns off the "fire" when the house is warm and starts it when the rooms get cold.

In another type of oil heater, instead of a motor is used hydraulic, or water, pressure to force oil and air through the burner. This obviates the rare contingency of electric disability for any cause whatever, though remote in non-electrical storm seasons.

If the machinery is kept in condition the oil that is burned should depart from the chimney in a simple haze and not as smoke.

Oil steadily flows from the wells to the consumer by the most highly developed and powerful organizations known in modern commerce. The tank wagon is your benefactor. It is best to use kerosene burners as kerosene has greater delivering fleets. Costs depend on your vicinity, but it will, in every case, be cheaper than coal.

Anthracite coal usually gives off about 11,000 heat units per pound; one gallon of kerosene 136,000 units per gallon. Thus 162 gallons will be equivalent to 2,000 pounds or a ton of coal. Of course, these things vary according to oil quality, coal quality and boiler efficiency.

The cost of oil burned under the usual and same conditions as coal shows that the amount of oil required to produce the same heat effect as a ton of coal, costs from seven to ten dollars.

Also the coal industry is constantly in throes of conflict. Uncertainty of quality,



The portable oil heater has been perfected so that it is now odorless, safe and light of weight. Courtesy of the Central Oil & Gas Stove Co.

supply and price are a perpetual menace to winter security, comfort, health and financial resources. On the other hand, there is plenty of oil on the market.

Hand-controlled fires are more extravagant than thermostatically-controlled fires. Thermostats may cost a bit more at first but will be a saving ultimately. Anyhow, all these oil heaters are equipped with them!

A thermostat is placed in a convenient part of the house. It is set for a desired temperature and the operation is then controlled automatically by the termostat. For example, if the thermostat is set for 70° and the temperature in the home is 69°, the thermostat will start the motor, furnishing sufficient air to form a suction which lifts the oil and carries it into the combustion chamber, where the ignition takes place. The burner will then operate until the temperature of the home reaches 70°, at which point the thermostat will automatically stop the motor and therefore the flow of oil. There will be no more fuel used until the temperature of the home again drops below the point for which the thermostat is set. Therefore, with the exception of providing a supply of oil, there is no attention necessary to the heating system after the equipment is once put in operation.

The following precautions are taken from the magazine "Lubrication" published by the Texas Company. Heed these:

"1. Be sure that the apparatus is installed in accordance with the regulations of the Board of Fire Underwriters, and your local municipal authorities.
2. Inspect the system daily to see that everything is operating properly, and that the pilot light tip (where used) is free from carbon. Never hunt for leaks with a candle or any naked light.
3. In installing a new system be sure that all flues have been cleaned out and dampers are open wide before starting up.
4. Keep all papers, rags or other rubbish out of the furnace room.
5. Do not allow unignited oil to spray or drip from the burner into the furnace at any time. This oil may collect on the furnace floor and result in the accumulation of combustible gases which may cause an explosion when the burner is lighted."
6. Allow no one to experiment with the apparatus.
7. Wherever a motor is installed, inspect the bearings for proper lubrication twice a week. These are usually ring oiled and will require addition of new oil about once a week, and cleaning out of the oil wells about once every three months. A light motor or engine oil is suitable for such lubrication. This oil may also be used on other wearing parts of the system.
8. It is advisable thoroughly to overhaul the equipment at the beginning of each heating season. This should preferably be done by the company that installed the burner, which usually maintains a service department for this purpose."

There are safety devices on the best heaters to ensure against all danger of overflow of oil, too rapid, too slow flow, dripping, etc.

Portable oil heaters really heat, are safe, sound and odorless if kept in clean and orderly fashion. The oil range companies make these heaters with skill and efficiency. They should burn without odor, (2) be well constructed, the wick in constant touch with the oil, (3) rust proof, (4) convenient to handle, (5) so geared as to make "smoking" practically impossible, and, (6) have a quick detachable drip pan.

Gas steam is a method of producing steam by gas. It has been used in the East, West, North and South and has been found of immense comfort and help, utility and service.

It requires a unit system of cast iron boiler radiators, using gas for fuel, with automatic regulation. There is no central heating plant. You have the advantage of a small stove with the comforts of a heating plant. It is used in huge structures and in small residences as well.

Briefly, you have a radiator with a Bunsen burner, filled with water to the depth of 1". With a match the gas is lighted when turned on and five pounds pressure is exerted in about thirty minutes, and as this pressure is created the gas flow is automatically reduced. Every

(*Continued on page* 92)



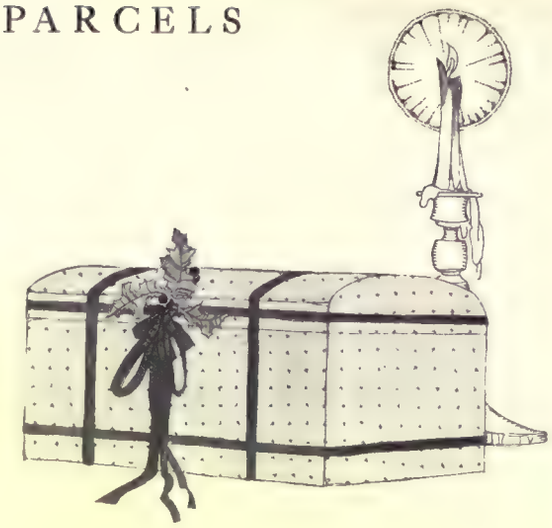
By heating a large thickness of iron and throwing out the heat indirectly this gas stove warms a large area. From the Sanitary Heating Co.

WRAPPING CHRISTMAS PARCELS

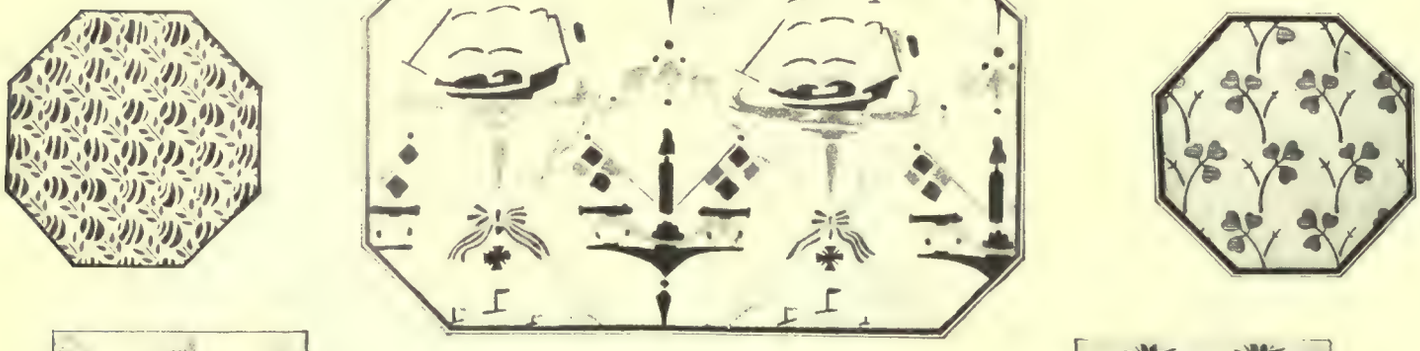
HOUSE & Garden will buy for you, without charge for its services, any article shown in the following Christmas gift section. Order your gifts at the earliest possible date. Every day you put off your ordering lessens your chance of obtaining what you want and having it delivered in time. *Order by number.* Gifts are numbered. When writing give the number of the article the number of the page and, when necessary, the size and color desired. It is also advisable to indicate a second choice. The first choice will be purchased except where special popularity has exhausted the stock of the article at an early date. All orders must be accompanied by a check or money order made out to the House & Garden Shopping Service.



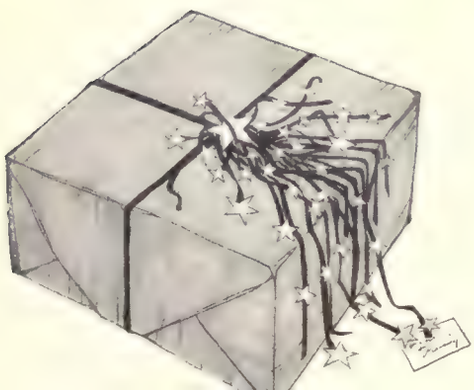
Silver paper makes a charming package especially if tied with a cluster of green ribbons and ornamented with a bunch of mistletoe. Courtesy of the Dennison Mfg. Co.



To make one's gift doubly delightful, it may be enclosed in a tiny tin trunk on which has been pasted or tied some decorative paper bound with colored ribbons

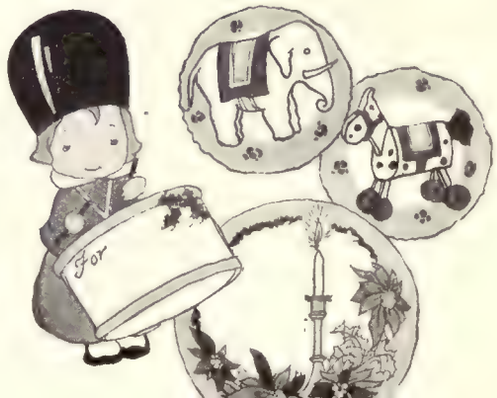


Colorful Italian and Japanese papers suggest the gaiety of Christmas. Above is a design of ships and cannons. On the right shamrocks and mistletoe berries printed on a buff ground. All papers from the Japan Paper Company



Many silver stars and bright colored ribbon ornament a package wrapped in paper the color of a midnight sky. From the Dennison Mfg. Co.

In place of ribbon one might decorate a parcel with many Christmas seals, delightfully gay in color and design. From the Dennison Mfg. Co.

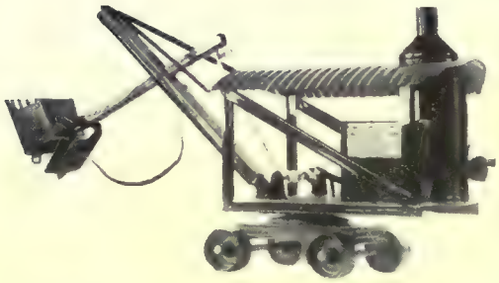


CHILDREN'S GIFTS COME FIRST



These may be purchased through the House & Garden Shopping Service

2026. *When put together this automobile is* 16″ *long, has single unit engine with start and stop control,* $6.50





2028. *Heavy galvanized tin makes this complete steam shovel. It is painted black with a red top, has iron wheels and turns on a pivot,* 12″ *high* $6

2027. *A child's golf bag* 18″ *high contains a driver, two iron clubs and two balls price complete is* $5.50







2029. *The durable doll above says "Mama" distinctly.* 16″ *high,* $3

2030. *The monkey jumps when pulled along,* $2





2031. *Many attractive designs may be transferred to these clay vases and plates by means of decalcomania. The box measures* 9″ *by* 13″ *and contains full instructions and many effective patterns, priced at* $4.50

2032. *Felix the cat is black velvet with a white face,* 12″ *high,* $2

2033. *This charming French paint box measuring* 12″ *by* 8½″ *contains paints, brushes, crayons, an easel and pictures to color. The price with instructions is* $3



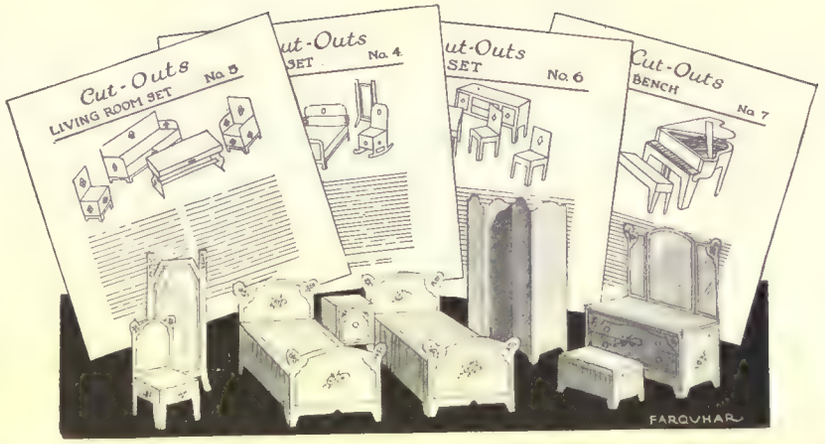


2034. *Mah Jongg, the greatest of Chinese games is now popular in this country. It is played by four people. The set consists of* 136 *cards resembling dominoes made of bamboo and bone, beautifully carved and colored. In addition are decorative bone counters or chips and a box of dice. The whole is enclosed in a picturesque brass bound red chest,* $25

2035. *The garage shown above might be used next to a doll house. It is of heavy tin, attractively painted with hinged doors and compartments for two cars. It measures* 8″ *long by* 5″ *high. The limousine and roadster painted to match are about* 5″ *long and* 3½″ *high. They will both run when wound up.. The price complete including cars is* $1.25

GIFTS FOR A LITTLE GIRL

These may be purchased from the House & Garden Shopping Service, 19 West 44th St., N. Y. C.



2036. *This tiny furniture is cut out of heavy paper and put together. The beds measure 6″ long, 25c. a room. Colored, 60c. a room*



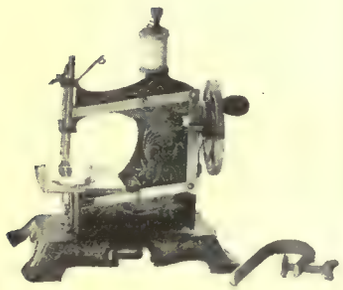


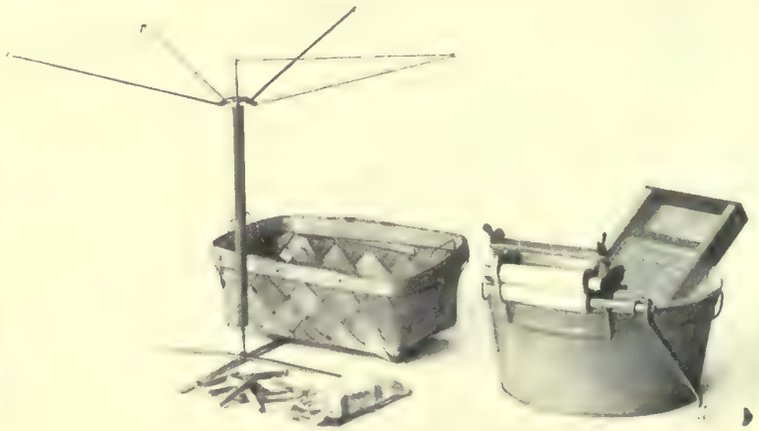
2038. *A music box containing full directions for playing, with thirteen selections, is* $1.25

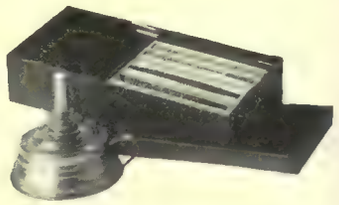


2037. *Five bright cooking utensils come with this stove which really cooks. It measures 12″ long and 6″ high,* $6.50

2039. *Baskets of many shapes may be made with the gaily colored beads and material contained in this box,* $2.50







2040. *For making doll's clothes one should have such a machine as the one above which really stitches. Is only 5″ by 6″,* $2

2041. *The doll's wardrobe is usually washed on rainy days. Complete enough to satisfy every need is the laundry set above consisting of a metal tub, glass wash board, clothes basket, wringer, dryer and clothes pins. It comes for* $1.98

2042. *Six sticks of sealing wax, a spirit lamp and tools for making wax pendants and novelties come packed in an attractive box,* $1.50







2043. *This quaint stuffed doll will withstand many knocks. Her face is hand painted and her hair of wool, 16″ high, priced at* $3

2044. *A unique toy has five metal animal forms, a roller and large piece of red, green, blue and yellow modeling clay. The cut-outs may also be used for cookies.* $1

2045. *The attractive box above contains a doll 10″ high, patterns, materials, lace, trimmings, buttons and all the sewing articles for making an entire wardrobe,* $4



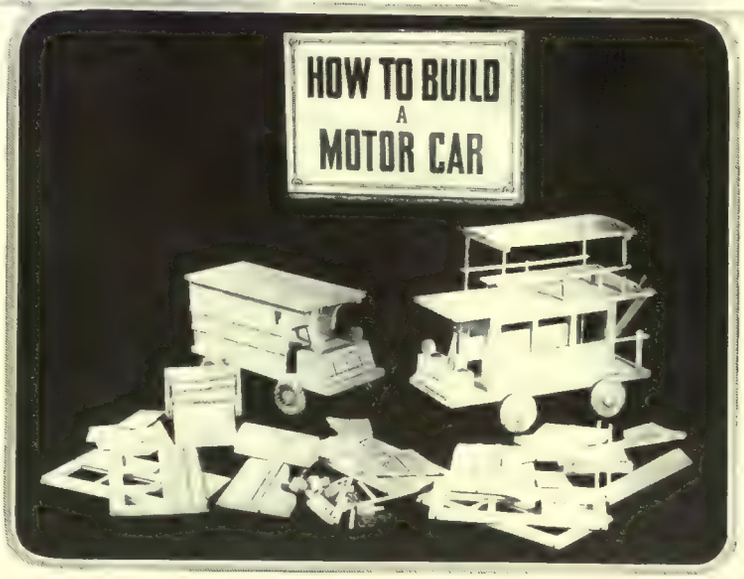
2046. *This track makes an oval 60" long and 30" wide, on which runs a miniature Pullman train. Complete with electric connection,* $21



2047. *A gift sure to appeal to any boy is this boxing set consisting of a punching bag, leather ball and four boxing gloves,* $7.50

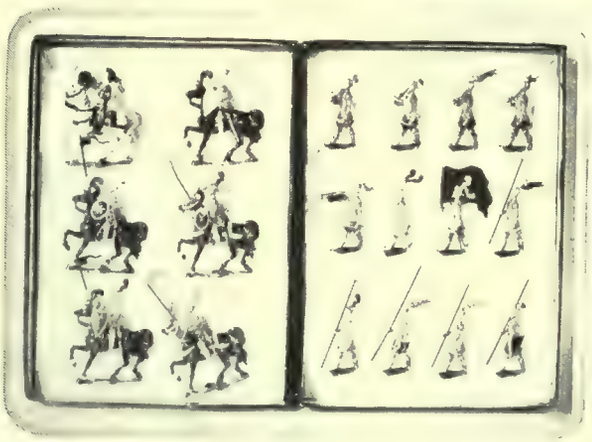
PRESENTS TO PLEASE A BOY

These may be purchased through the House & Garden Shopping Service



2048. *A building set containing all the pieces that go to the making of a motor bus and truck, to be had for* $3.50

2049. *In the box below are materials, tools and instructions for drawing, making and painting many wooden toys. Priced at* $1



2050. *Ready to fight any battle are these knights on horseback, 2¾ inches high of gaily painted lead. They may be removed from the horses. Six for* $1

2051. *Twelve knights in armor, 2 inches high are* $.95



2052. *The set above consists of a cloth parachute, metal bow 27½" long and two wooden arrows,* $1.39





2053. *A box containing the complete finished parts of a model airplane that a boy can assemble and fly in an afternoon is* $6. *From tip to tip the wing spread is 3½'*



2054. *This pocket telescope only 4" long magnifies 4½ times.* $2



2055. *A tool chest quite complete enough to satisfy the most ambitious builders may be purchased for* $4.50. *The chest measures 14½" long by 7" high*





2056. *An Italian jar deep cream in color is 9" high and costs* $4



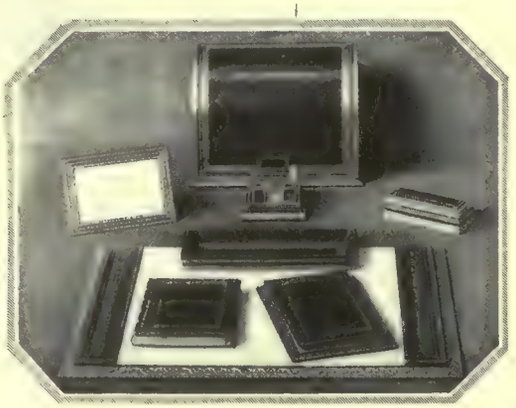
2057. *This quaint Brittany ash tray 4" across is* 75c



2058. *Owls painted dull gold and red make delightful book ends. 8" high,* $6.50 *a pair*

2059. (*Left*) *Iridescent blue glass flower bowl* 11" *across on black stand,* $3.50. 2060. *Wrought iron lamp* 16" *high with pleated calico shade in different color combinations,* $23





FOR THE LIVING ROOM

These may be purchased from the House & Garden Shopping Service, 19 West 44th St., N. Y. C.

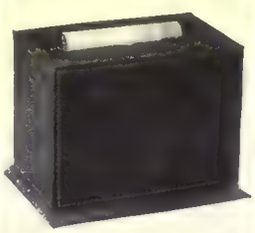
2061. *Tooled leather desk set in blue, rose, heliotrope or tan. Pad* $18, *paper rack* $30, *inkstand* $10, *pen tray* $8, *engagement pad* $12, *address book* $12, *calendar* $7.50

2062. *Unusual and highly decorative is this three fold canvas screen with painted flower panels. The stencil design and frame are reddish-orange,* $75



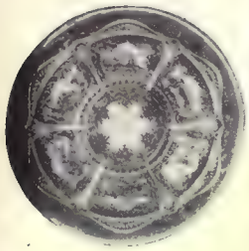


2063. *A magazine or book stand of mahogany with fine line of inlay has the added advantage of a drawer and two shelves, 29" high,* $15



2064. *This gold tooled brown leather cigarette box ejects the cigarette when the cover is raised,* $6.50

2065. *Alabaster lamp with parchment shade. 18" high,* $33. 2066. *Tooled leather book ends in brown, red or blue,* $10 *a pair*



2067. *A flexible metal table mat effective in design has a green felt-covered back.* 5½″, *costs* $2





2068. *This decorative* 8″ *plate has a basket edge and landscape in gray-blue,* $7.50 *for six*

IN THE DINING ROOM

These may be purchased from the House & Garden Shopping Service 19 West 44th St., N. Y. C.



2069. *The Italian cream colored pottery bowl in the group above is* 7″ *across and* 5″ *high,* $4. 2070. *Charming pottery figures of the seasons,* 8″ *high, are* $6 *each*

2071. (*Left*) *Six cocktail glasses in hammered effect with blue foot,* $4. 2072. *Inlay mahogany tray* 15″ *long,* $9. 2073. *Commodious silver plated cocktail shaker,* $8.66



2074. (*Below*) *These quaint little peppers and salts are* $5 *for a half dozen. They are of sterling silver in hammered effect and only* 2″ *high*



2075. *An amber glass jam jar shaped like a beehive has an amethyst bee on the top,* $2.75



2076. *Unusually effective is this cream colored china bowl with plate to match. Bowl measures* 9″, $5



2077. *This French filet lace centerpiece is made of heavy linen thread. It measures* 22″ *across and costs* $4





2078. *Charming in design is this Brittany tea set in rose, yellow and blue on a cream ground. A tea pot, sugar, creamer and six cups and saucers come for* $15

2079. *The graceful cream colored Italian pottery bowl with the scalloped edge is* $5. 9″ *wide and* 6″ *high.* 2080. *Pottery birds,* 8″ *high, cream colored, are* $10 *a pair*

FOR A WOMAN'S ROOM

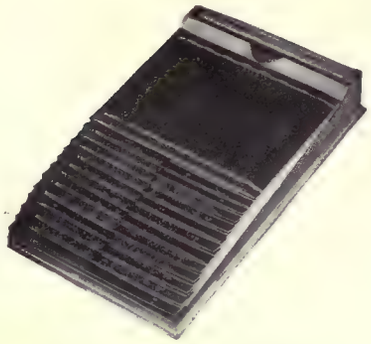
These may be purchased from the House & Garden Shopping Service, 19 West 44th St., N. Y. C.



2082. *A breakfast tray is never quite complete without a Guernsey jug. The one above is of hammered plated silver. 7" high, $7.09 including 34c tax*



2081. *Pottery lamp in heliotrope, yellow celeste blue or green with parchment shade in harmony is $9 complete. 16" high*

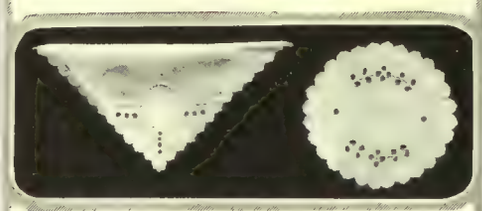


2083. *A gift at once practical and decorative is this indexed telephone pad which comes in fine blue, pink, purple, green or gray leather, priced at $9*





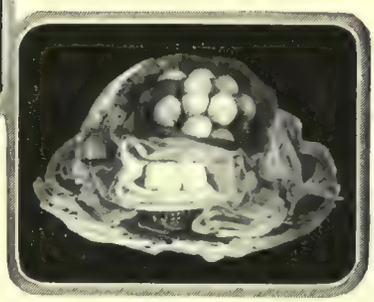
2085. *Pale green glass ash tray in shell design,$2.50.*
2086. *Match box cover decorated with French print, $1*

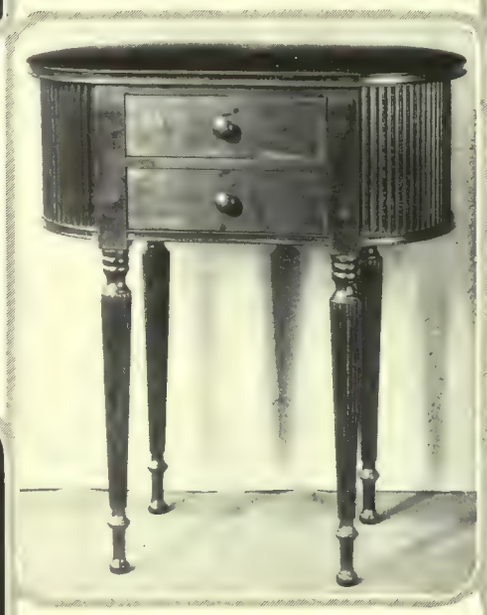


2084. *Effective Colonial glass candlesticks with pendant prisms are 14" high and are priced at $12 the pair*

2087. (*Above*) *Linen tea napkins 14" square, with Madeira work, $8.50 a doz.*
2088. *6" doilie $2.80 a doz.*

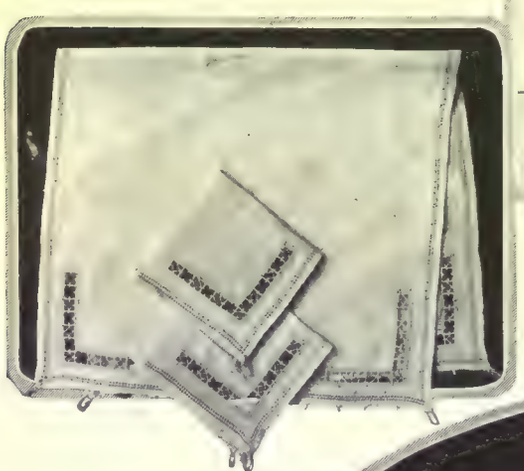


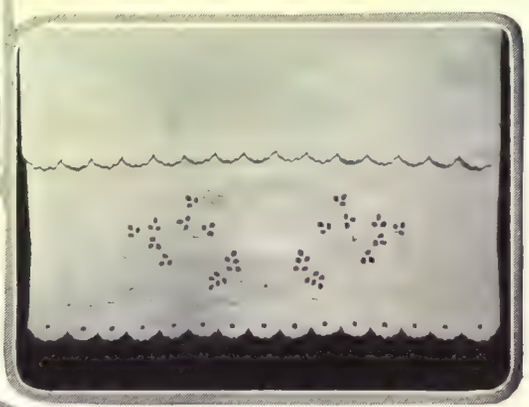




2089. (*Right*) *A mahogany sewing table, delicate in design has two drawers and half rounded ends with lift-up tops, $16.50*

2090. *Hooks, needles, pins, buttons, tape, thread, silk and a thimble are contained in this charming old-fashioned bouquet, $1*





2091. (*Left*) *Very smart is this breakfast tray set of Italian linen and cut work. A tray cloth and two napkins come for $6.25*

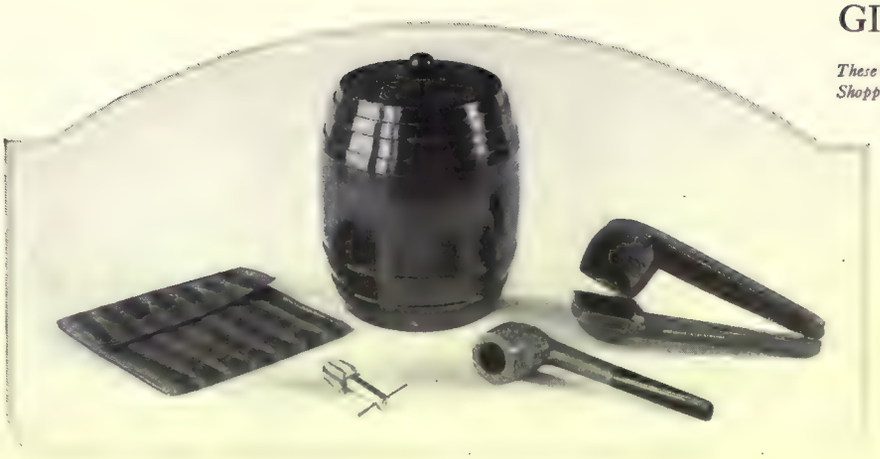


2093. *The brilliant pheasant design of this china makes it a most attractive breakfast set. It may be purchased complete for $9*

2092. *The scalloped guest towel above is of fine huckabuck, one end beautifully embroidered. It measures 24" x15", $2.75 each*

GIFTS FOR MEN

These may be purchased from the House & Garden Shopping Service, 19 West 44th St., N. Y. C.



2094. *Heavy striped silk lined with oilskin makes this effective foldover pouch,* $4. 2095. *The mahogany tobacco jar is* $2.75. 2096. *Natural bruyère root pipe in hard leather case,* $8.50



2098. *Golfer's cigarette Box, cedar covered in pigskin,* $6. 2099. *Bruyère ejector cigarette holder,* $3



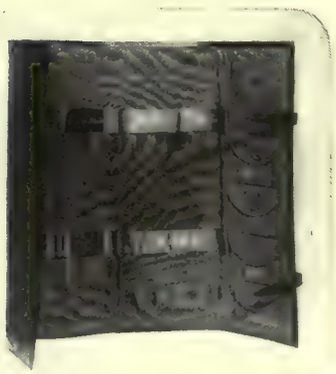
2097. *The pipe at the right is made of the finest French briar with a hand cut vulcanized stem, 12″ long,* $15



2100. (*Left*) *Excellent for a man's room is this book stand that comes in either mahogany or walnut for* $12. *It is 24″ high, 20″ long and 10″ wide*



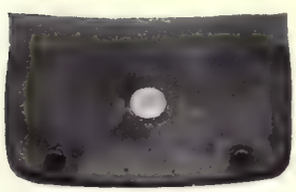
2101. *This gay little figure of composition bronze 8″ high would make a charming paper weight,* $6.50



2102. *A brown leather silk lined traveling case holds handkerchiefs, ties, soft collars, buttons, stickpins, etc.* $13



2103. *Fine seal bill fold with gold corners has five compartments including places for automobile driver's license and photograph,* $13



2104. *This tobacco pouch 6″ long may be had in either gray suede or pigskin with a gold mount,* $6





2105. *This comfortable chair is made with the finest filling and a down cushion seat. In blue, fawn or mulberry figured denim,* $48. 2106. *The sturdy walnut Tudor table is* $17.50.

GIFTS *in* BRASS

These may be purchased from the House & Garden Shopping Service, 19 *West* 44*th St., N. Y. C.*





2107. *Sturdy brass candlesticks, reproductions of ones used on the Mayflower are* $3.50 *a pair with candles. They are* 5½″ *high*





2108. *The cigarette box above* 6½″ *long x* 2½″ *high is* $5. 2109. 4″ *bruyère cigarette holder in soft leather case,* $5

2110. *A reproduction of an antique brass call bell* 3″ *high,* $2.50

2111. (*Below*) *A ship's candlestick may be hung on the wall or placed on a table. It is ball bearing.* 6½″ *high,* $7.50. 2112. *Amethyst glass bowl,* 3½″ *high,* $2.50





2113. *The bowl above may be used for fruit or nuts,* 5″ *high,* 7″ *wide,* $4. 2114. *The candlesticks are* 8¾″ *high and* $6.50 *a pair*

2115. *One finds such graceful sconces as this in old Colonial houses. It has three lights and the back measures* 9″ *high* $5.50







2116. *The three light candelabra above with a design of lions is* 12″ *high,* 6″ *wide,* $5. 2117. *Brass ash tray* 3¾″ *in diameter,* 50c. 2118. *Amethyst glass vase* 7″ *high,* $3



2119. *At the left is an amusing brass nut cracker in chanticleer design. It may be purchased for* $2

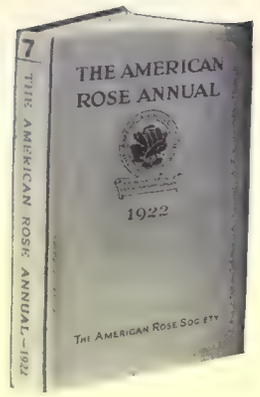
2120. *Delightful in design is this Colonial door knocker* 7½″ *long and* 2⅜″ *wide. The price is* $3



2121. *Plans, planting lists and all types of gardens are shown in House & Garden's Book of Gardens, priced at* $5



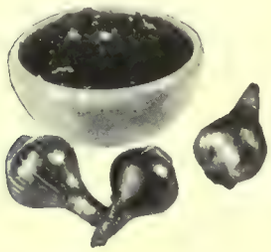
2123. *Annuals,* $1.10. 2124. *Landscape Gardening,* $2.65. 2125. *Fruit Grower,* $1.65. 2126. *House Plants,* $1.10. 2127. *Garden Guide,* $1.65



2122. *An annual membership to the American Rose Society includes tickets to its exhibitions and this book,* $3

FOR THE GARDEN LOVER

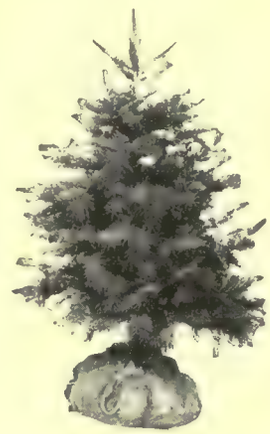
These may be purchased from the House & Garden Shopping Service, 19 West 44th St., N Y. C.



2129. *A blue, pink or green bowl with three narcissi bulbs and fibre comes for* $1.50

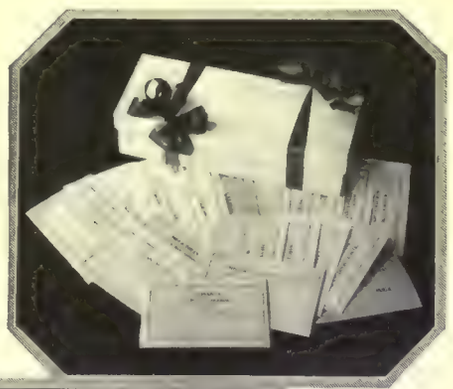


2128. *A garden apron of rubberized flowered cretonne slips easily over the head and is 33 inches long,* $1.85



2130. *A silver fir, thrice transplanted, 3½′ high is* $5, *18″ to 24″ twice transplanted,* $1.25

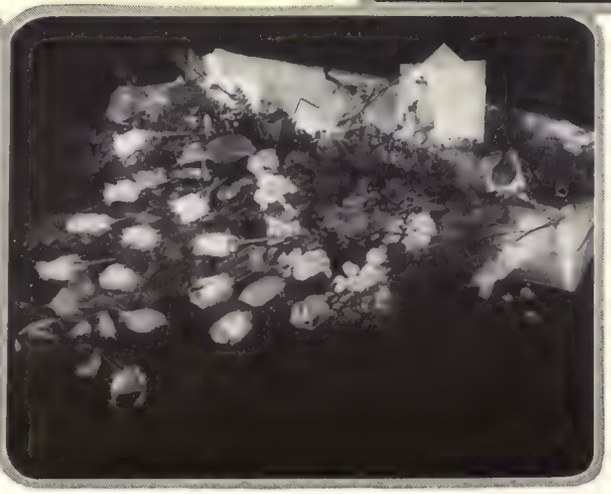






2131. *Pandanus Veitchii makes a decorative house plant. Three sizes,* $5, $7.50, *and* $10

2132. *For Christmas decorating comes a large box of greens — galax, Leucothoe, ferns, balsam branches and holly,* $5.50



2133. (*Above*) *Twenty perennial or annual seed packs,* $3. 2134. *Thirty for* $5

2135. *One dozen roses and small flowers in season can be sent anywhere in the United States for* $5. *No orders received after December 15th*

December THE GARDENER'S CALENDAR Twelfth Month



A compact and free-flowering head of Michae'mas ' Daisies



If there is boggy land nearby plan to use some Marshmallows



Through the Winter, English Ivy and the Sedums remain green

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
AS in January continue your hostility against vermine. Preserve from too much Rain and Frost, your choicest Anemones, Ranunculus's, Carnations, etc. *Be careful now to keep the Doors and Windows of your Conservatories well matted, and guarded from the piercing Air: for your Oranges, etc., are now put to the Test:* *Temper the cold with a few Charcoals govern'd as directed in November: but never accustom your Plants to it, unless the utmost severity of the season require; therefor, if the place be exquisitely close, they will even then hardly require it, etc.* *Set Bay-berries, etc., dropping ripe.* *Look to your Fountain-pipes and cover them with fresh, and warm Littier out of the Stable, a good thickness, lest the frosts crack them; remember it in time, and the Advice, will save you both Trouble and Charge.* *KALENDARIUM HORTENSE, by JOHN EVELYN*					1. Frames in which semi-hardy plants are being wintered, or frames that are used as growing mediums should have some kind of covering. Loose hay may be used, but the best covering is jute mats.	2. Look over the tender bulbs that are stored for the winter, such as dahlias, cannas, gladioli, etc. Frost will surely destroy them, while too much heat or moisture will start them into growth before planting time returns.
3. Do not scrape the bark on trees to destroy insect pests—it is impossible to get into the crevices where insects hibernate, and in many cases the tree is injured by removing the green outer bark. Use stiff brush.	4. Nectarines, peaches and grapes which are forced under glass should be pruned and cleaned by washing them with strong insecticides. Remove some of the top soil afterward and replace it with fresh earth.	5. Asbestos torches, or torches made of burlap and soaked in kerosene to make them inflammable, should be used to go over all the trees and destroy wintering over nests of caterpillars and other pests.	6. Rhubarb may be forced in the cellar or attic of the dwelling by planting good-sized clumps in barrels or boxes and placing them beside the furnace or chimney. The soil should be kept moderately moist.	7. Successional sowings of those crops in the greenhouse that require it, such as lettuce, beans, cauliflower, spinach and radishes, should be made. Rhubarb and endive may be started under the benches.	8. All new plantings should be heavily mulched with manure. This not only serves to protect the plants by reducing the penetration of the frost, but increases the fertility and productiveness of the soil as well.	9. Do not neglect to provide for those friends of the garden, our birds. Feeding boxes may be placed where the birds will be out of the reach of cats. Suet tied to the branches is attractive to several species.
10. Low spots in walks and drives that are invariably wet should be raised to shed water; or if the earth is taken out and the roadbed filled with cinders it will help to make them dry and passable in bad weather.	11. If cold weather prevails it is well to look over the vegetable trenches to make sure that the frost is not getting in and injuring the roots. Plenty of leaves piled on top is the best protection for the winter.	12. Trees that are subject to scale insects of various kinds should be sprayed with one of the soluble oil mixtures. Fruit trees of all kinds, roses, evonymus, and all smooth-barked trees are susceptible.	13. Grape-canes can be cleaned up and pruned at any time now. It is a good practice to remove all the loose bark and wash the canes with a good strong soap insecticide or spray them with an oil spray to destroy larvae.	14. All the garden tools and implements should be thoroughly cleaned, coated with a cheap oil and put away for the winter. Those that are in need of repair should be attended to now while outdoor work is slack.	15. Hyacinths, Chinese sacred lilies, paperwhite narcissus Soleil d'Or, etc., may now be forced in bowls of water for the house. Place the bulbs in the cellar for about two weeks after planting so as to form roots.	16. All tender evergreens that require protecting should be attended to at once. Pine boughs, cornstalks and other coarse material can be used to prevent sun scald. Manure mulches are best for the soil.
17. This is the time to plan and even instal some sort of irrigating system in your garden. Don't wait until summer for dry weather is just as sure as taxes and you had best be ready for it well in advance of its arrival.	18 Fruit trees, and expecially small ones, should be protected from rats, rabbits and other rodents. Ordinary tar paper wrapped around the stem from the ground to a height of 15 inches is sufficient.	19. The planting of deciduous trees and shrubs may be continued just as long as the weather permits. Mulching heavily immediately after planting will prevent the penetration of frost if it should come soon.	20. The value of the landscaping departments maintained by the big nurserymen should not be overlooked. They are prepared to plan all sorts of plantings for you and submit figures of costs, etc.	21. Poor lawns should be top-dressed. using a compost made of screened top soil with about 20 per cent bone meal and wood ashes added. This may be applied to the lawn liberally now, with some grass seed.	22. Mushrooms may be grown in any ordinary cellar; the important point is fresh stable droppings for the bed. Don t let them ever get really dry. Use new culture spawn, as it is more certain than the old kind.	23. Vegetables of all kinds that are stored in cellars should be looked over with the purpose of removing any decayed tubers there may be. A few bad ones will soon cause considerable damage to the rest.
24. Plants that are growing in benches, such as carnations, roses, antirrhinum, etc., should be mulched with cow manure or soil made of equal parts of top soil and well-rotted manure with a little bone meal added.	25. Boxwood must be protected, else it is very apt to winter-kill. Burlap covers, cornstalks, pine boughs or any material that will keep out the sun but admit air may be used for this purpose. Apply it now.	26. At this season of the year it is necessary to fertilize indpor cucumbers and tomatoes to assure fruit. Collect the pollen in a spoon and distribute it to the other blossoms with a camel's-hair brush.	27. Chicory is one of the best winter salad plants. It can be forced in any ordinary cellar by planting the roots in boxes and keeping them dark. They can also be grown outside in trenches filled with hot manure.	28. Melon frames, tomato trellises, garden seats and other wooden garden material should be painted. Use good paint, and where necessary apply two coats. This is considerably cheaper than constant renewals.	29. The foliage of house plants must be kept free of insects. Sponging the leaves with a soap solution to which a good tobacco extract has been added will destroy white scale, red spider, mealy bug and green fly.	30. Ferns, palms and other house plants should be top-dressed occasionally with some of the concentrated plant foods sold for the purpose. Keep the surface of the soil loosened so that no green scum forms.
31. All the various types of bulbs for winter bloom may be forced in the greenhouse now. It is best to bring the bulbs into the heat in small quantities so as to keep a continuous supply of blossoms coming along.						

This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its suggestions should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

Lest then the frost, or barb'rous North should blast
Your flowers, while all the Sky is overcast
With duskish clouds, sheds set apart prepare,
To guard them from the winter's piercing air;
Till the kind Sun these tempests do disperse,
And with his influence chears the Universe.
The calmer breezes shall o'er storms prevail,
And your fresh Groves shall sweet Perfumes exhale.
from the Latin of RENATI RAPINI



Include among plants for next year's garden Kansas Gay Feather



Order enough Phlox to use it effectively in broad, colorful masses



Ivy and Sedums combine gracefully in the urns of city gardens



A path in the Kansas City Country Club District crosses a small stream by an arched bridge and ends there upon an elm-shaded stone seat



Something fine has been done in this city garden by using Laurel, Box, Periwinkle, and ferns to soften the marble of the fountain and basin



Michaelmas Daisies are delightful above this low brick wall, the end of which is marked by a pottery urn. Plan now for similar effects

Give Whitman's Candies for Christmas 1922

1842



For each name on your list there's just the right package of Whitman's

THE SAMPLER: Judging from its enormous popularity, the Sampler is the most famous as well as the most beautiful gift package of sweets in America. The box has the quaint, unusual appearance so desirable in a gift. The chocolates and confections, culled from ten other leading Whitman's packages, are "candy just as good as it can be made"—candy famous since 1842.

SALMAGUNDI CHOCOLATES: In their art box of exquisitely lacquered metal, these sweets have won a high place among critical candy lovers. The name means—"A medley of good things" and you will agree that it is a happy title.

PLEASURE ISLAND CHOCOLATES: Here is a gaily colored sea-chest with scenes from Stevenson's "Treasure Island" to charm the eye. Inside are precious bags of "bullion" and "pieces" in gold and silver. Whitman's delicious chocolates in a most picturesque and romantic setting.

A FUSSY PACKAGE FOR FASTIDIOUS FOLKS: A luxury in chocolates. The box is in dark rich green proclaiming the distinction of its contents. Selected chocolates with nut, and nut combination centers.

LIBRARY PACKAGE: Still another striking conception which is "exactly right" to give to your friends who like to enjoy their candy as they read. The Library Package is made to resemble a leather-bound book in hand-buffed green and gold.

SUPER EXTRA CHOCOLATES (or Confections) as far back as 1842 were the standard of Whitman excellence. You'll want to write "Super Extra" opposite several names on your list.

Hand painted round boxes and fancy bags, boxes and cases in great variety. See them at the Whitman Agency which serves you.

STEPHEN F. WHITMAN & SON, Inc., Philadelphia, U. S. A.

Also makers of Whitman's Instantaneous Chocolate. Cocoa and Marshmallow Whip

PAGES *from a* DECORATOR'S DIARY

RUBY ROSS GOODNOW

HOW charming it would be to receive hundreds of gay packages at Christmas, packages labeled "Not To Be Opened At All," instead of "Not To Be Opened Before Christmas." If you love decoration for its own sake, you will have a greater thrill at receiving a gay and spectacular package than at opening it and finding some what-on-earth-shall-I-do-with-this present. None of us is really greedy for gifts at Christmas, but all of us hunger for Surprise, and Festival, and Remembrance. Christmas cards get more and more personal, more and more interesting, but they do not satisfy the eye as does a pile of vari-colored, tinseled packages.

Most of us adore Christmas, and thrill at the mysterious packages and the gay envelopes that pile up for our delight, but we dread and deplore the obligation of giving. We would like to give spontaneously, or not at all, but we find ourselves victims of habit, of sentiment, and we go on bestowing and receiving meaningless gifts. I certainly do not purpose to advise against giving or receiving, because the Christmas thrill is too precious an experience to forego.

Once I wanted to give a Christmas present to a man who had everything, and I at last found a book of a translation of Chinese verses which I hoped he hadn't seen, and tied it up with silver paper and silver cord. Where the cords made a bow I tied a dozen or more silver baubles, of many sizes, a glittering bouquet of bubbles larger than the book itself. Months later that man told me he had never opened the package. It had so beguiled him that he had kept it unopened. What more could one ask of a gift than to have it give continued interest and delight?

THERE are so many fascinating papers and ribbons and tinsels, so many boxes of so many contours—why not vary the Christmas tree idea and make a quantity of these charming things to hang on it, to pile under it?

We can give children things that will delight them, but it is a privilege to give things to a grown-up. We can't possibly know many people well enough to know exactly what they want. When we do, it is a joy to give it. I know that Rosy Playfair collects old ribbons, and when I find a length of ribbon embroidered with portraits and motifs commemorating Queen Victoria's marriage, I am giving myself a thrill in giving that bit of old ribbon to Rosy. But I don't know whether Mary Manners would really appreciate a Battersea enamel box, and the gift has as much right to appreciation as the person who receives it has to surprise and pleasure. I'd rather give my bit of Battersea to someone who will adore it, although I know her very slightly, than to some old friend who will not love it enough. But why shouldn't I give Mary Manners, whom I like, a thrill by sending her a mysterious glittering box of nothing-at-all?

CHRISTMAS trees are like Christmas stockings and Christmas turkeys, where children are concerned. To deviate from the custom is to disappoint their exact wishes. Children are not interested in clever ideas, in amusing variations of rare customs. They prefer their Christmas trees and stockings and turkeys just so. They are jealous of any changed word in their pet fairy stories, and they want their same ornaments hung on the Christmas tree year after year.

But grown-ups welcome a change. The conventional tree is not a bore, but it is a sadness, if there are no children. And yet the habit of our hearts says there must be a tree.

The idea for the prettiest Christmas tree I ever had came from a Charles II tree of silver gilt threads. I suppose it was just a tree, not a Christmas tree, and I haven't any idea why such a lovely playful thing was done, in that long ago time. But having seen it, we had an idea. We bought one of those funny little German trees made of wires folded against a wooden stem, painted a poisonous green, and having spread the branches covered them with silver foil. When the little tree was all silver, we twisted the branches, and tied strange tinsel flowers—all shades of metallic cerise, and absinthe, and lemon, and emerald. It was a delicate and lovely thing, and now that it has grown very shabby, it has something of the quality of the old silver-gilt Charles II one. We always bring it out and sit it on the piano at Christmas time, although it is too shabby to sit on the dinner table, where this year the exquisite mondaine in her sleigh and her swan will command our appetites.



YESTERDAY I had luncheon with an old lady, the most beautiful creature you can imagine. She wore the stiffest, heaviest, black silk dress, Quakerish of cut, with a precise row of rhinestone buttons down the front, and a regal lace fichu crossing precisely over her bosom. She had a most extraordinary way of dressing her hair, copied exactly from an old Greek statue. Dozens of neat little white curls carefully disposed upon dozens more covered her whole beautiful head, suggesting days of labor of faithful handmaidens. And I thought, what a beautiful thing is order! Nothing is so satisfying to the eye as repetition of agreeable forms. The Greeks realized this. They repeated the same simplicities over and over, until they ceased to be simplicities. The disposal of ornament on their vases, the regular arrangement of their colonnades, all these orderly repetitions of beautiful units make the serenity that charms us.

Order is to the decorator what rhythm is to the musician, and metre to the poet. Symmetry is like rhyme added to metre. A repetition of form is satisfying to a wistfulness within us, as a childlike eagerness for sureness.

I have always had a strong sense of affection for the English gardener who locked his own lad in one summerhouse because the master's son was locked in the twin summerhouse across the garden.

Nothing is more discouraging to the woman of the Elephant's Child genus—The Tidy Pachyderm—than the caller who comes into a calm room and throws his belongings everywhere, a hat on the piano, a coat on a lovely small chair, gloves on the tea table, newspapers on the sofa—something on everything! A cyclone could be no more devastating to the tranquil mood of the room.

DISORDER is more unpleasing to me than dust. Indeed, an arranged room only reveals its dust to its housekeeper. A clutter of clean things is more unpleasing than an orderly arrangement of dusty things. I do not enjoy the "pizen-neat" rooms of New England, where if you pick up a book, someone straightens it when you put it down, but I do believe that a fundamental sense of orderliness makes any room agreeable.

I was once called to Washington to see the drawing room in the house of a great lady. It was a chaos of furniture. You couldn't walk without a definite steering of your feet among the crowded chairs and sofas. I was asked to eliminate as many things as necessary, but by a complete rearrangement it was not necessary to eliminate anything. The chairs and sofas were arranged in precise groups, and gradually the room became clarified. When the master of the house came in he was extremely puzzled, because he missed nothing, and yet the whole feeling of the room was changed.

THE world is not only very full of a number of things, but there are always so many new uses for old things, and old ways of doing new things, that the Decorator's daily gossip is enchanting. One sees and hears, constantly, such things as that . . . Mrs. Leland Ross, who has a beautiful English-park sort of place called Parland House, near Madison, New Jersey, has a painted silk dressing table inspired by a crumbling old Louis Seize gown. The gown was pale yellow-pink, embroidered with sprays of wheat in many pale greens, and further embellished with rufflings of thread lace over yellow-green silk ribbons. The dressing table is draped like the original petticoat, but the sprays of wheat are painted. The top of the table, which is covered with glass, is copied from the elaborate front panel of the old gown . . . Mr. Morgan Goetchius, in his fresh and charming farmhouse at Smithtown, L. I., has found a way of making reproduction English sporting prints look like old ones. He uses an amber colored glass, instead of an ordinary one, and you'd swear the mellow looking color print beneath was as old as the real ones in the same room . . . Mrs. Samuel Barlow bought

(*Continued on page* 92)



Her Christmas Kodak

Out of the holiday package into the spirit of Christmas.

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Brighten Up Your Home

EVERY room needs the brightening touch of Johnson's Polishing Wax. It will rejuvenate your furniture, woodwork, floors and linoleum, and give your home that fine air of immaculate cleanliness. It imparts a beautiful, lustrous polish which will not gather dust and lint—or show finger marks.

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Your linoleum will last longer and look better if you polish it occasionally with Johnson's Prepared Wax. Johnson's Wax prevents cracking and blistering—brings out the pattern and color and protects linoleum from wear.



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Johnson's ***Liquid*** Wax is a perfect furniture polish. It imparts a hard, dry, oil-less polish which will not finger print. It takes the drudgery from dusting. Protects and preserves the varnish.

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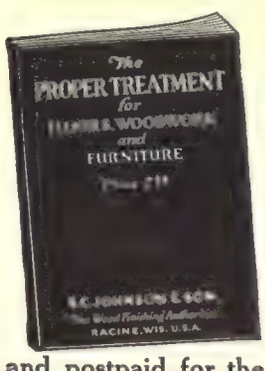
The secret of beautiful floors is to put them in perfect condition and ***keep*** them so. Worn places should be polished frequently with Johnson's Prepared Wax. It is easy to apply and polish.



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Doubtless you want the most house for the least money. Our Book will help you realize that ambition "without cutting corners." Explains how inexpensive woods can be finished as beautifully as more costly varieties. If, after receiving our Book, you wish further information, write our Individual Service Department. Use coupon below.

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The patio in the home of Henry W. Schultz, Pasadena, Cal., is enclosed on one side by the house and its loggia, and on the other by a high wall. Elmer Gray, architect

If You Are Going to Build

(*Continued from page* 45)

most a loggia, where one lived all summer long, practically under the shadow of the garden. And for years the porch, essentially an American institution, seemed to be our only adventure toward a greater intimacy with Nature.

In those early days, though we planted quaint and lovely gardens, they knew us not, except as gardeners. New England flower borders shyly brightened the landscape for eyes a little fearsome of such sweet beauty. But who of our great-great aunts ever thought of asking a guest to rest by the lilac hedge for an hour of peace and fragrant enjoyment, or to sit near the pink and lavender phlox plot dreaming in its midsummer fragrance, listening to the faint flow of water from the little lead fountain? A friend occasionally was escorted with stately ceremony through the formal box-hedged paths, sniffing a leaf of lemon verbena or bergamot but never loitering, never making free with nature.

Not until the era of the porch did these pleasant social opportunities come about, and then not too swiftly or imprudently. Indeed, porch life is just beginning to see the light. Today we are building for it, even remodeling our houses for it. Garden life is getting into our consciousness. Pergolas, the loggia of the garden, are being considered architecturally, not always wisely, not often very well; but finding favor with us and sometimes adding a rich grace to our landscape architecture.

And at last from the Spanish southwest, the patio and the loggia have successfully invaded the sensibilities of our finer architects—still a trifle exotic, a part of the magnificence of the Long Island hilltops, very stately and splendid detail.

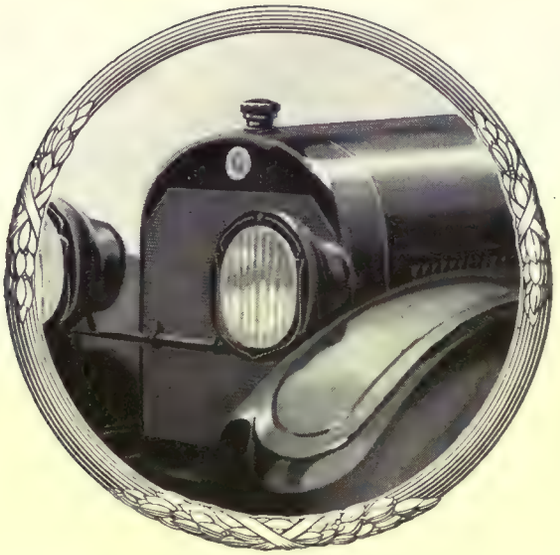
It is a rather startling fact that here in America, where we have so much nature, we use so little of it. Many of us are curiously self-conscious out-of-doors. Unless we are driving a ball over a net or into a hole or are nervously exceeding the speed limit, we are still shy a bit of nature.

If we think back centuries, ten or more, we find outdoor living very popular indeed. Patios and loggias were an intrinsic part of the home life in Arabia. Practically all the life that women had was lived close to those inner courts, reached by corridors protected by great wrought iron doors and grilles. Veiled women sat on the little balconies that ran round these courts, and magnificently carved stone grilles protected them from too close a glimpse of the men who thronged in and out of the space below.

In Greece, the patio was in the very center of the house as it is today in Mexico. Even in Rome in the magnificent days, domestic life drifted in and out of the patio. It was the Arabs who, carrying their civilization into Spain at the point of the bayonet, built houses there with open courts. One of the greatest legacies which they left Spain was their magnificent Saracenic architecture, their great palaces and homes in Castile, Aragon, Andalusia and Valenca! The Spaniards in their subsequent building, succumbed to this influence. The humble as well as stately Spanish feminine existence was lived in these patios, sometimes most beautifully planted and gorgeously ornamented. So wide-spread was the development of the patio in Spain and Portugal that its origin was almost forgotten, and today we think of this indoor court as Spanish rather than Arabian, Greek or Roman. It was, of course, through Spain that the patio found its way into American architecture, with the help of the Conquestidoros and the Padres, who brought architecture as well as religion with the sword to the Pacific coast.

Always the Spanish patio is set like a jewel in the heart of a house, usually running up through the roof with an entrance leading directly from the road. The balcony gracefully circling the second story and the patio itself are usually supported with the old curved Moorish arch, sometimes beautifully carved, sometimes of simple plaster instead of marble. In the center of the patio is often a fountain or at least a little pool, and the planting is rich and tropical. In the southwest, eucalyptus trees, orange hedges and vining roses, in Andalusia, carnations, heliotrope and mammoth palms.

Today both the patio and the loggia are rather magnificently incorporated into our finest architectural schemes. In the East, at least, the loggia is more often used as a sun porch or a hallway for a great staircase. It has become a splendid architectural detail rather than a living spot in the house, and furnishes an opportunity for beautiful arches, for fine planting, rather than a place where afternoon tea is served or the family gathers with guests to enjoy outdoor life. This is not true in the more beautiful of the Pacific coast houses. The architects there seem to think of the loggia in relation to daily life, as in mediæval days the cloister opened the house to the garden, a living place in which people thought and remembered, and often conversed or rested.



An Appreciation of a World Tribute

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This improved Cadillac has received a degree of enthusiastic approval unique even in Cadillac's long-triumphant history.

The results logically accruing from such approval are evident. This has been Cadillac's most successful year. The greatest of past sales records have been exceeded by thousands of cars.

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Is it surprising, then, that the allegiance of the vast body of Cadillac owners and friends has grown deeper and deeper — that all who appreciate the finer points of automobile performance have joined with the leading automotive critics of Europe and America in paying unqualified tribute to the Type 61 Cadillac?

This tribute, manifest in the spoken word, in the written word, and in the greatly augmented sales volume, constitutes, we believe, the highest token of esteem that the world has ever shown a fine motor car.

Cadillac builders have known twenty years of acknowledged leadership. Yet at such tribute they experience renewed enthusiasm for the accomplishment of their ideal—the production of the finest automobile that human ingenuity can conceive.

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DECORATIVE LIGHTING FITMENTS

For Christmas

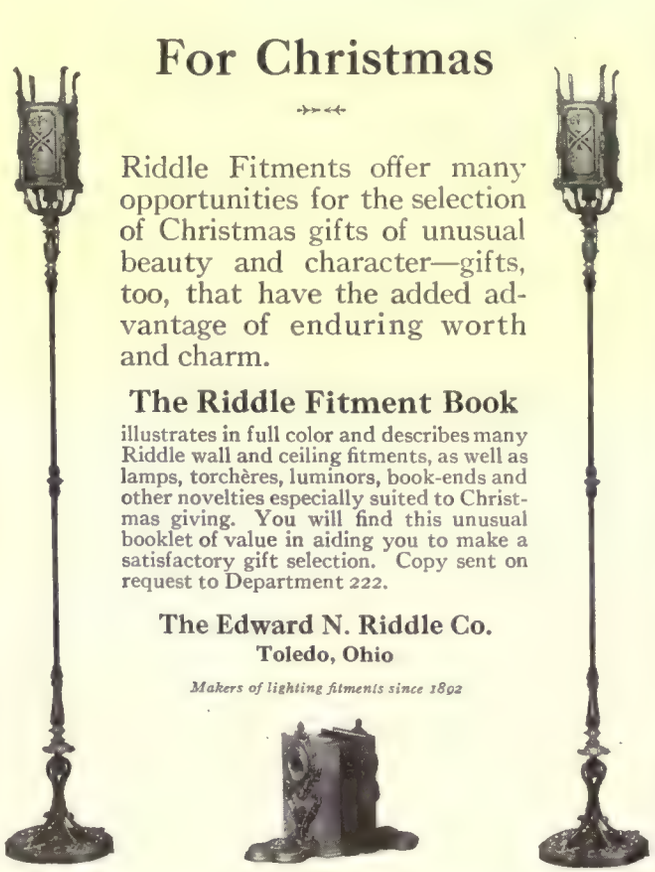
Riddle Fitments offer many opportunities for the selection of Christmas gifts of unusual beauty and character—gifts, too, that have the added advantage of enduring worth and charm.

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illustrates in full color and describes many Riddle wall and ceiling fitments, as well as lamps, torchères, luminors, book-ends and other novelties especially suited to Christmas giving. You will find this unusual booklet of value in aiding you to make a satisfactory gift selection. Copy sent on request to Department 222.

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Makers of lighting fitments since 1892





There is a certain severity about the lines of these Bermuda houses, and a simplicity of construction that is pleasing. The straight lines are usually relieved by irregular masses of shrubs

Building In Bermuda

(*Continued from page* 41)

at the basis of this island type of construction, but the needs of the inhabitants influenced by and dependent upon certain geographical facts and climatic conditions.

In a country blessed with abundant sunlight, shade outdoors and comparative darkness indoors become at certain times of the day not only desirable but necessary. Hence the houses have been usually constructed with wide and deep verandahs and with blinds and shutters fitted to all the windows. These shutters are either hinged at the top and swing outward and up from the bottom, or else are in the form of double doors to French windows. One rarely sees movable slats to the shutters, as the purpose is to keep out light and admit air.

Closely related to the desire for shade is the effort to preserve coolness during the hot weather. For this purpose the walls are of thick stone, the walls of the rooms are finished white, and furniture and carpets are more sparingly used than they are in a colder climate. Visitors from the North, however, find that on the contrary little attention is paid to making the houses comfortably warm and dry during the spells of cool and wet weather. The sensation of dampness is particularly noticeable in an island only a mile or so wide, set in the midst of the sea where moisture-laden winds continually sweep across it. During most of the year, however, every advantage is taken of the breezes and the houses are constructed with many and large openings to assure that airiness that seems so necessary indoors to people accustomed to spend most of their time in the open.

Perhaps more important than shade, coolness, and airiness as factors having a decided influence upon the buildings of the Bermudians is the fact that there is no fresh water on the island and the inhabitants are forced to take advantage of rainfalls and preserve the water thus collected in tanks. As a result, houses are constructed with sloping roofs and guiding channels to pipes which lead the rain into large stone cisterns half sunk in the ground. These frequently have semicircular tops like a barret-vault and are a characteristic adjunct to the houses.

Another result of this means of securing the necessary water supply is a law which compels the inhabitants to whitewash their roofs twice a year as a precautionary sanitary measure. Most of the houses throughout the island are therefore white, though occasionally one sees pale

(*Continued on page* 82)



The native stone is found in large quantities, thick, of even texture and easy to cut. It soon weathers to a cool gray



The large cistern, half sunk in the ground, is a prominent feature of most gardens. Many of them have barrel-shaped roofs





THE GIFT TABLE

Gift-memories outlive the fleeting pleasure of mere *giving* and *accepting.*

Gifts that endure and evoke pleasant memories of the giver fulfil their purpose.

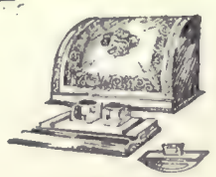
The *ideal gift,* however, is in addition both *beautiful* and ever *useful.*





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The Rorimer-Brooks Studios

INTERIOR DECORATORS AND CRAFTSMEN

FURNITURE FABRICS · RUGS AND OBJETS d'ART

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CLEVELAND, O.



2151. *The shade pulls shown above might be used in a nursery. They are of gaily painted wood. One may have a dog, cat, duck or bunny,* 65c. *each*

GIFTS FOR A CHILD'S ROOM

Check Must Accompany Order
Kindly Order by Number





2152. *Amusing white glass decanters* 11″ *high are* $2 *each. Black,* $2.50



2153. *This bunny brushholder of painted wood,* 5½″, 50c.

2154. *Either a black or white pussy holds a toothbrush,* 50c.



2155. (*Below*) *The duck napkin ring of painted wood is* 50c.





2156. *A baby laundry bag comes in pink or blue with an attractively painted head* $4

2157. *Porcelain lamp in blue, orchid, yellow or rose with shade to match is* $5.75, 10″ *high*



2158. *Scenes from Mother Goose decorate each piece of this child's cereal set. It is of durable china and the set of four pieces may be purchased for* $2

REPUTATION

The man who builds and the man who buys are both beneficiaries of a good reputation. To the one it is a continuous spur and an incentive—to the other the strongest of all guarantees that what he buys is worthy. ▱ We sometimes speak of winning a reputation as though that were the final goal. The truth is contrary to this. Reputation is a reward, to be sure, but it is really the beginning, not the end of endeavor. It should not be the signal for a let-down, but, rather, a reminder that the standards which won recognition can never again be lowered. From him who gives much—much is forever after expected. ▱ Reputation is never completely earned—it is always *being* earned. It is a reward—but in a much more profound sense it is a *continuing responsibility*. ▱ That which is mediocre may deteriorate and no great harm be done. That which has been accorded a good reputation is forever forbidden to drop below its own best. It must ceaselessly strive for higher standards. If your name means much to your public—you are doubly bound to keep faith. You have formed a habit of high aspiration which you cannot abandon—and out of that habit created a reputation which you dare not disown without drawing down disaster. ▱ There is an iron tyranny which compels men who do good work to go on doing good work. The name of that beneficent tyranny is reputation. There is an inflexible law which binds men who build well, to go on building well. The name of that benevolent law is reputation. There is an insurance which infallibly protects those whose reason for buying is that they believe in a thing and in its maker. The name of that kindly insurance is reputation. ▱ Choose without fear that which the generality of men join you in approving. There is no higher incentive in human endeavor than the reward of reputation—and no greater responsibility than the responsibility which reputation compels all of us to assume. Out of that reward and out of that responsibility come the very best of which the heart and mind and soul of man are capable.





Alvan Macauley

President, Packard Motor Car Company

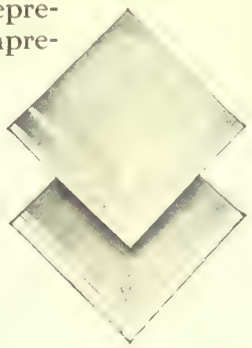






For Christmas—

THESE are special Christmas suggestions for gifts of McCutcheon's Handkerchiefs—*all Pure Linen.* They are, however, merely representative of our vast and comprehensive assortment.



Ladies'

By way of variation from conventional hemstitched handkerchiefs, there's the attractive new style with double rows of Revere stitching. Block-work models are new, too, and very decorative. Both priced at 50c. The dainty Madeira Handkerchief with eyelet-embroidery and scalloped edge shown at top, is only one of a large collection of lovely designs for 75c each. And at $1.00 there are models of exquisite texture and workmanship with Irish Embroidery in a myriad of attractive designs. These Handkerchiefs are absolutely pure linen.



Men's

These are the big generous size Handkerchiefs that men like. And the styles are very attractively varied with Woven Cords and Tapes in stripes and squares. Some of them are quite plain with the new wide border and Revere stitching. All pure linen, at $1.00 each.

Order by Mail

We recommend to your special attention our mail order department which gives prompt and painstaking attention to all Mail Orders. Many patrons leave the choice of designs entirely to us, knowing from experience that they will be quite satisfactory.

Children's

Delightful little squares of pure linen, machine-embroidered with quaint animals and birds. 25c each or 3 in a McCutcheon Christmas Box for 75c.





James McCutcheon & Co.

Dept. No. 44

Reg. Trade Mark **Fifth Avenue and 34th Street, New York**

Building In Bermuda

(*Continued from page 78*)

pink or a tawny buff used for the walls. There is, however, none of the indiscriminate and picturesque variety of coloration which meets the eye along the shores of the Mediterranean. One or two of the larger houses, which require water for cattle, and the barracks have portions of a convenient hillside covered with cement as rain-catches which collect the water in large tanks situated below the slope. In the case of private houses this additional provision is not necessary: the houses afford a sufficient roof-area, through their low and flat construction, to supply the average householder.

The Available Material

So much for the general influence of climatic conditions upon the buildings of Bermuda. The available local materials have also had an effect upon details of construction. The distance of the islands from the American coast makes importation of building materials both inconvenient and expensive. Fortunately the island is provided with native stone which is abundant, easily quarried and cut to practical size, light and easy to transport or lift, and of such a nature (aeolian limestone) that it becomes hard when exposed to the action of the moisture-laden atmosphere. This alteration changes it from a light yellow to a pale blue-grey—a color rarely seen in the inhabited houses, however, owing to the use of whitewash. One rarely sees brick, its only apparent use being for the steps leading to the main doorway of the houses. Ironwork is almost non-existent and is not practical owing to the prevalent moisture of the air: balustrades and gates are made of wood or, in the newer houses, concrete. The only wood on the island is the Bermuda cedar—really a kind of juniper. As old Silvester Jourdain said as early as 1610: "There is an infinite number of cedar trees, the fairest I think in the world," and the most recent visitor is inclined to echo the words of the early traveler. The trees, however, are not large and are knotty and branched, so that big beams are rare. The wood is nevertheless used for all practical purposes of domestic construction: indoors it is oiled or finished to show the grain; outdoors it is painted to preserve it from the weather.

A General Impression

The general impression that one gets of a typical Bermudian house is this: a low white building, in shape a rectangle, an L, H, or [, with a stepped roof made of inch-thick stone laid like slates, good fenestration, large external chimneys, outside staircases, wide verandahs, and a number of outhouses for various purposes —the whole group picturesquely related to trees and groups of shrubs, and gleaming white in a setting of dark green studded with brilliant flowers, in

"this eternal spring
Which here enamels everything."

We have now seen how the needs of the climate and the possibilities of available materials conditioned the builder in Bermuda. There remains the question of fitting his house into the landscape.

Though the island is only twenty-five miles long and its area no more than twenty square miles for a population of 18,000, one gets an impression that there is plenty of room. Apart from the inevitable crowding of structures in the commercial and hotel section of Hamilton, houses are for the most part independent and provided with gardens and grounds. In the country, the estates in many cases are quite extensive, and by no means all the land is continuously cultivated. As a result houses can grow sidewise instead of upward, and the addition of a new room is an easy matter. Some of the one-story houses have increased by this process of accretion until they present anomalous plans and very interesting details of roofing. Each additional wing provides automatically an increase in the water supply.

As the soil of the island is merely a surface covering, ranging from 2″ to 20″ thick, all the houses are upon a solid rock foundation. In some cases building material will be quarried from a hillside and the house will be constructed partly in the space thus excavated, thus blending with the landscape and, by this close relationship, avoiding the impression of a man-made excrescence, so common in modern development schemes.

The island, though it never rises to a greater height than 250′, offers a variety of slopes on its numerous ridges and small hills. Many houses are built on the sides and tops of these elevations and thereby enjoy the double advantage of having an excellent view of the land and sea and of catching the breezes.

Bermuda's Garden Soil

Bermuda, in spite of its scant soil, is extremely fertile and affords the builder a considerable range of decorative shrubs and plants to draw upon as an aid to making his house a part of the landscape as well as an individual possession of beauty. Among the trees and shrubs which grow abundantly are the cedar, poinsettia, loquat, citron, orange, lime, lemon, banana, screw pine, royal palm, palmetto, prickly pear and sea grape. Hibiscus, oleanders and honeysuckle grow in clumps and in hedges and flower abundantly. It is by no means unusual to see hibiscus hedges 14′ high and covered with flaming red or salmon-colored flowers; and the oleanders frequently reach a height of 20′. The rich red soil found in parts of the island is excellent for growing potatoes, strawberries, beets, onions, lima beans, carrots and parsley, and in different parts of the island are to be found tobacco, cotton, indigo, aloes, the castor-oil plant and coffee, though none of these in large quantities.

This list is sufficient, however, to show that the householder has an abundance and variety of growing things to draw upon for landscape gardening or household use. As few of the trees suffer a seasonal loss of leaves, and as there are three crops of vegetables in a year, the island offers distinct advantages over our Northern climate, where the work of the landscape gardener is evident for only half the year and the kitchen-garden lies for months under a deep covering of snow.

Bermuda, therefore, provides an interesting and comparatively simple study of the development of a type of building well-suited to the needs of her people. The frank recognition of necessities as the primary condition of a dwelling gives an impression of honesty to the building which is reënforced by the avoidance of all unnecessary and purely artificial decoration. The comparative restriction in the range of materials emphasizes this simplicity and preserves the unity of the houses.







Christmas gifts for the home

IF YOU can be in town during the period of Christmas shopping, you will indeed be fortunate, for never, in our three-quarters of a century, have we had gifts so many and so fine. But if you cannot come in person, let this page act as our ambassador, and select your gifts from it. The promptest service will be rendered.





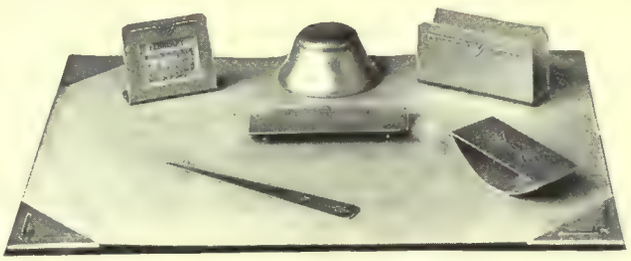
1134—Four nested tables, brown mahogany finish. The top table is 30 in. high. The set complete, $30.



1195—Wrought iron foot scraper, measuring 12 in. long and 6 in. high—$5.



1825—Chair lamp, 56 in. high; black marble finish standard, antique gold fixtures and base. Octagon shade in brocade lined with mica. Complete, $55.



1272—Desk set of sterling silver on bronze, 7 pieces. The pad measures 16 x 21 inches. The complete set, $22.50.





1186—The reproduction of Rodin's famous "Thinker" makes a pair of handsome bookends, 7 inches high and in a metalized brown finish. The pair, $8.



1076—Silver plated Guernsey Jug, with band decorations chased in old Dutch silver design. Pint capacity, $7.50; 1½ pint capacity, $10.



1082—Silent gravity clock 10 in high, finished in polished or antique brass or in gun metal, 30 hour movement. Price $20



1095—China Salad set decorated with birds and flowers in natural colors. Platter, bowl, 6 plates, wooden fork and spoon Complete, $15.



1243—Mirror black porcelain lamp, 18 in. high, one light, $7.50. Gold lined rose shade of silk, black and gold fringe, $10. Lamp and shade complete, $17.50.

OUR NEW BOOK of Christmas Gifts, the cover of which is done in the Russian manner, illustrates and describes over two hundred gifts of more than ordinary distinction. The edition is limited, so we suggest that you send an early request.

OVINGTON'S

"The Gift Shop of Fifth Avenue"

FIFTH AVENUE AT 39TH STREET



1209—Mitre cut mirror, with frame done in Roman gold color with burnished gold ornaments. Length, 31¼ in. Price, $25.



1172—Andirons of heavy metal in a hammered design, 15 in. high. Black or brown finish. The pair, $12.



1112—Fire set, all of antique brass. From the waves beneath the ship's keel hang tongs, hearth brush, shovel, poker and quaint toaster. Complete set, $50.



A bayberry candle, to work its legendary charm, must "burn to the socket." Atlantic Bayberry Candles—hand-dipped and having the real bayberry color and scent—burn to the very wick's end. Packed, two in a box, in special Christmas package, as illustrated.

"A Bayberry Candle, Burned to the Socket, Brings Luck to the House, Food to the Larder And Gold to the Pocket."

Burn Bayberry Candles at Christmas

WHAT could be more expressive of the Christmas spirit than the lighted bayberry candle in the window? Not only is this charming custom more widely observed than ever, but throughout the year Fashion has decreed candles a decorative and illuminating necessity.

For beauty and soft, changing radiance—for making everything and every one appear to the best advantage—for dignity, refinement, elegance—no light can compare with that from good candles.

Good candles! Yes, that is important. Ask definitely for *ATLANTIC* Candles. They are masterpieces of the craftsman's art and the candlemaker's skill. Pure in materials, deep-set in colorings, correct in design; free-burning, flickerless, dripless, smokeless and odorless.

There are Atlantic Candles in sizes, shapes and shades for every use, room and decorative scheme. To assure you the genuine, Atlantic Candles, or their boxes, are labeled. Sold wherever decorative furnishings, gifts and art wares are purchasable.

"CANDLE GLOW," *a most useful illustrated booklet on candle styles and their decorative and illuminating possibilities, is available and will be mailed free for the asking.*

ATLANTIC CANDLES

THE ATLANTIC REFINING COMPANY, Philadelphia

Battersea Enamels

(*Continued from page* 48)

this it was an easy step to the suggestion of Basse-taille enamels. These early enamel-workers were long balked in their attempts to find a method of making enamel adhere to thin plates of metal. At first they found that only thick metal objects would hold the fired enamel for any length of time; invariably it dropped off the thin plates. Then came the discovery that if the metal object was coated at the back as well as on the front, and with enamel of the same composition, it would adhere all round on the thin as well as on the thick metal objects. Nearly all the 16th Century enamelers, like the famous Limoges workers in painted enamels, employed this counter-enamel process. Its seems strange that although the glass-producing state of Venice invented painted enameling, the Italians did not produce much painted enamel work or appear to be greatly interested in it; instead they left the process to the French enamelers to perfect.

French enamel-workers covered the thin metal plates of the objects to be enameled with a coating of white enamel for the front, the back coating being of the same quality so both would cool evenly and at the same time when removed from the oven. In the early French work various designs, many of them after engravings by Albrecht Dürer and other graphic artists of the time, were copied by the enamel artists on the white surfaces in outline, the highlights being left open and the shadows filled in by lining and the whole touched up with color and fired in. This sort of decoration greatly resembled the manner of the miniatures in the illuminated manuscripts of the period, though the color in the work was more limited in range.

When the French painted enamels of Limoges began to deteriorate, the growing French love for jewelry turned to the employment of tinted enamels, and the jeweler Toutin of Chateaudun and his followers developed the art of painting miniature portraits in enamel for various settings. This soon became popular throughout Europe and the ateliers of the miniature enamel-workers in Paris, London, Dresden and Geneva were soon working to capacity. Jean Petitot, an enamel-worker of Geneva who had been forced to flee from Geneva to escape persecution, and who had made his way to Paris, soon took place at the head of the workers in enamel in the French capitol. Later Charles I invited him to visit England. There, with the help of Van Dyck and of Turquet de Mayenne, who was the King's chemist and physician, Petitot advanced his art. Another continental enamel-worker was also invited to London,—Jacques Bordier, who remained in England for some time after the execution of Charles, though his compatriot Petitot fled to Paris. From this time onward the line of English and of Irish miniature painters in enamel was long and distinguished.

Throughout the latter half of the 18th Century the French enamel-workers turned out great quantities of small objects such as snuffboxes, étuis, carnets du bal, bonbonnières, etc., and the fashion for these objects was carried to England where it took firm root, really maintaining beyond the French period, since the Revolution in France had driven out of that country those products tending to suggest luxury. With the French Empire snuff-taking went out of fashion and decorative art busied itself with other things to the neglect of the art of painted enamel. Dresden and Geneva, on the other hand, clung to painted enamels and kept the art living to the present day.

In England Stephen Janssen established an atelier for the production of painted enamel work at York House, in Battersea, a borough in the southwest of London, bounded on the north by the River Thames and on the northeast by Lambeth. Cunynghame says of the many pieces here fabricated: "All were pretty, but hardly one possessed real artistic merit." This is, I think an exaggeration, for many of the Battersea products are very lovely indeed. Horace Walpole was an admirer of the Battersea enamels, and there is a letter from him extant, written in 1755 to accompany the gift of a Battersea enamel snuffbox sent to his friend, Richard Bently.

The Battersea enamels were laid on a copper base and had a soft white enamel ground to receive the painted decoration. There is a high glaze on these old Battersea pieces, an indication that lead played an important part in their composition. The range of objects was large, including, in addition to those already mentioned, card-cases, toilette boxes, trays, candlesticks, buttons, knobs, handles, bottle labels, mustard boxes, salt cellars, jewelry medallions, cane heads, nutmeg graters, stoppers, etc.

Many of these old Battersea enamels were decorated by the transfer printing process which Dr. Wall had employed in the decoration of the old Worcester ware of his period. In this the design, usually pictorial and copied from some print, was engraved on a metal plate and transferred to the white enameled surface of the object to be decorated by contact printing. These designs were usually printed in black or in sepia. Mottoes, sentiments and verses often accompanied them.

Indeed, the Battersea souvenirs appear to have been precursors of the candy hearts of the 19th Century!

Battersea enamels fall into three general groups: (1) Those decorated after the manner of the china-painters and having designs inspired by the keramic decorators of Dresden and of Sèvres; (2) Pieces with printed decoration, as described above; (3) Pieces whose decoration suggests the colored engravings of the late 18th Century.

In color the snuffboxes and the toilette boxes of Battersea enamel generally had grounds of pink or blue, laid on the white base enamel. Nearly always these were finished with gilt or gold scrollwork and foliate ornament. Cunynghame says of the majority of the Battersea imitations of French enameled objects (and of course these were naturally greatly in vogue): "The execution is bad, the knowledge inferior to the French, and yet somehow, in spite of rude drawing and bad color, one feels in presence of a better art than the French,—more original and more independent." I think this is true, and that it is one of the things that lends charm to old Battersea enamels. Though often copyists, the old Battersea enamel decorators were not slavish in their copying and they employed a freedom in their method that deserves far more praise than writers on English enamels have generally seemed willing to concede.

The Dresden bonbonnières in animal forms were popular with the Battersea enamelers who were continually seeking for novelties, and they adapted Dresden ideas to their own service in turning out the quaint boxes in the forms of birds and beasts. In old Battersea pieces of all sorts, one often meets with a shade of pink that is peculiar to the 18th Century Battersea pieces, although the color has been imitated by 19th Century enamelers with almost complete success.

It is, of course, the dainty charm and quaintness of the old Battersea enamels which appeals to the taste of to-day. They have a naive quality all their own which compensates for their missing that perfection found in the French 18th Century enamels, that supreme elegance and external grace. To place the painted enamel of old Battersea beside the painted enamel of old France is like placing the rustic beside the *exquisite;* but the rustic is as interesting as the other, only in his own manner.

Individualism in Good Furniture



In Your Home

SHAKESPEARE'S home at Stratford-on-Avon contained the original of this late Sheraton model side chair. The illustration shows a faithful reproduction. The original mirror is an old Colonial in the Metropolitan Museum of Art. Picture how these reproductions would appear in your home.

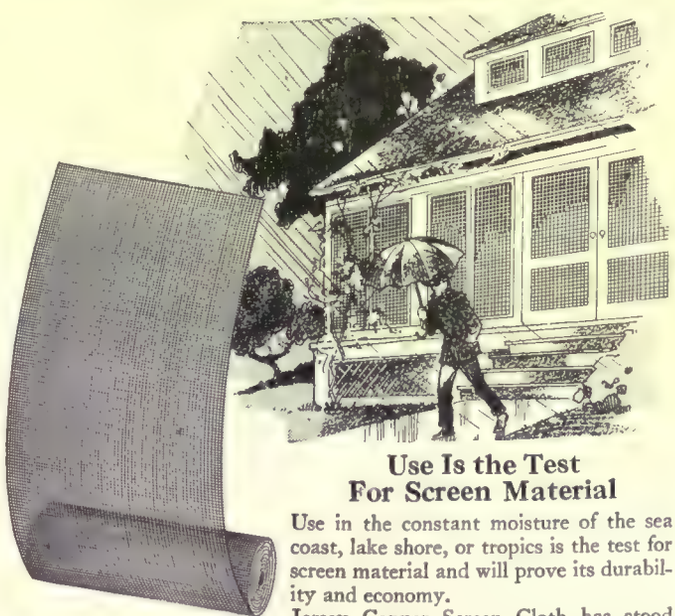
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Every mother knows the tedium of waiting for the old-fashioned hot water bag, the soul-wrenching moments when warmth would relieve pain, perhaps save life itself.

The Standard Electric Heating Pad gives almost instantaneous heat—mild, medium or intense as the case requires. And it's always ready—never leaking, never cooling.

Three heat "Standard" Pad, size 12 inches by 15 inches, is priced at $8.00 and a smaller single heat "Standard" Pad is $5.50. All "Standard" Pads are guaranteed for two years. If your dealer cannot supply you, write us.

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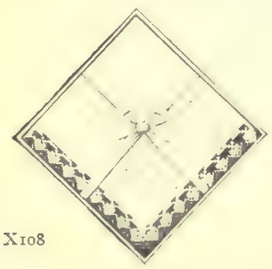
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USEFUL XMAS GIFTS



X116. Pure Linen Italian Needlepoint edge 13-piece Luncheon Set . . . . . $27.50 Set
X117. Pure Linen 13-piece Luncheon Set, Hemstitched in Blue, Gold, or Rose . . . . . 10.50 Set
X118. Finger Bowl Doylies . . . . . 7.00 Doz.
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X120. Pure Linen Madeira, Hand embroidered 13-piece Luncheon Set, comprising one 24 in. Centerpiece, six 6 in. Doylies and six 10 in. Doylies . . . . . 11.75 Set



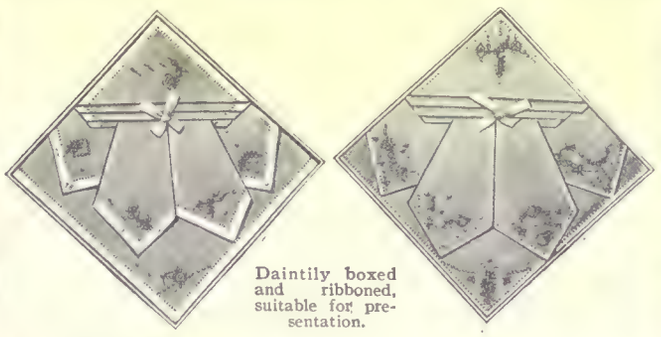
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Pure Linen Hand Hemstitched Lace edge Tea Napkins, 13 in. . . .$17.50 Doz.
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Daintily boxed and ribboned, suitable for presentation.

X39. Ladies' Pure Linen Handkerchiefs, hand embroidered, 4 for$2.00 or 6 for $3.00

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LONDON. DUBLIN—Factory: Waringstown, Ireland

Quaint Kitchen Color Schemes

(*Continued from page* 53)

may well be some of the extremely inexpensive designs to be found in the unvarnished state, and planned for kitchen use, are charming when painted properly, and kitchen dropleaf tables are every whit as effective as are those designed for living rooms. It is in the color that is chosen for this furniture, seen in relation to the pale and neutral background of the walls and the more positive treatment of the floor, in the vivid gayety of the curtains, and the spots of brilliant color singing out of the scheme here and there, that the decorative success of the kitchen may be achieved.

Walls and Woodwork

In the kitchen, as well as any other room, the tone chosen for the walls should be quite pale and neutral, verging on the creams and ivories and never darker than pale tan, or one of the many tones of light gray. Painted walls are ideal for a kitchen, and even if it costs more in the beginning, a paint that is washable is greatly to be preferred over one that is not; but if a water tint is desired, it can be very cheaply renewed every year. Of course stenciled or painted borders on the walls are as little to be advised in the kitchen as in any other room, as they are never very effective at best, and use up the thrills that otherwise should be reserved for the furniture, curtains, and accessories.

For the kitchen woodwork one may have a choice of three alternatives: it may be enameled white or ivory, it may match or tone in with the colored painted furniture, or, in itself, it may be the most vividly colored note apparent in the kitchen that is otherwise furnished rather palely.

Likewise, there are several choices for the kitchen floor, depending on the effect desired: the floor may be quite neutral,—untoned wood that has been waxed; it may be painted a vivid color and shellacked; it may be covered with a decorative linoleum or tiling designed in a severe two-tone block effect of contrasting colors; or it may be cemented, a treatment that is becoming increasingly popular for kitchen floors, and one which has a great deal of character and beauty, as well as durability. The cement may be natural color, or it may be colored in the mixing; and even the amateur may learn from an adept in cementing how to lay it in blocks of contrasting color, or in the tile effect. When rugs are desired for the kitchen floor, the choice should be confined to rag rugs in some form, either the oval hand braided ones, or those larger and machine-woven, for they launder perfectly.

Kitchen Windows

The windows in the kitchen are often sadly neglected, since we have hardly left the era of the muslin sash curtain behind us, but if brilliant curtain materials are chosen we soon realize that the kitchen windows are the chief asset in decoration. Inexpensive chintz, with a clear design and vivid color, and often with a pale background, is eminently suitable as well as extremely effective, and lasts well onto a year or two, if it has been proven to launder satisfactorily while in the sample stage. The more simple the window treatment the better, however; the drapes hanging inside the window trim straight from the top to the sill; and the only excuse for a valance is the informal Dutch type shown in two of these kitchens. When the curtains are used instead of roller shades, and they very well can be, they should be attached to their thin brass rods by the means of rings, so that they may slide easily back and forth. Other materials that are eligible for curtaining the kitchen are ginghams, certain figured voiles, unbleached muslin appliqued with color, the same material dyed strong decorative tones, embroidered linens, and even calico.

Another point that should be made the most of is the cupboard. If you have colorful or decorative china, and the supply is kept in the kitchen, small paned glass doors allow delectable glimpses of plates and bowls and cups in piles and rows. If you are not sure your china helps the scheme, hang a curtain that will do so, on the inner side of the glass-paned door, thus hiding the interior from sight. Either method may also be employed at the upper part of the kitchen cupboard, and it is well to remember that it is quite possible to find jars and boxes for spice and everything nice that will honestly improve the kitchen shelves from the decorative standpoint. The cheapest sort of tin cans and wooden boxes may be painted a fine strong color, and decorated, thus taking advantage of one of the very best ways of achieving the spots of bright color that are so valuable in kitchen color schemes.

Three Color Schemes

If you wish to know how charming kitchens really may be, study these drawings for a few moments while I tell you how effectively vivid the originals are. . . . Perhaps the most unusual scheme is that of the kitchen showing the small casement windows under the bracket shelf, for it is worked out principally in mauve and green. The woodwork is ivory, the walls the palest of mist gray, the floor deep lilac, painted this color then shellacked. The furniture is painted a gray-green of medium tone, about the color of the green leaves of a lilac bush; it is decorated with darker green and black, and the flower motifs used on the green furniture and on the ivory doors are done in mauve, jade green, yellow and black. On the lilac floor is laid a rag rug woven in mauve, green, ivory and black, and at the windows are hung colorful cretonne curtains showing ivory, green and black on a rich wistaria ground. Where possible, the bowls and dishes used in this kitchen are ivory or yellow, the set used in the dining room is the Cauldron design which is banded in old yellow on ivory; the kitchen cans and boxes are painted lilac, and decorated with jade green, cream and black, and the kitchen utensils are of silvery aluminum.

Next comes the kitchen with the oval rag rug and black floor. In this room the walls are ivory, the woodwork a flat old blue; the rug is scarlet, blue and tan. At the windows are hung plain ecru gingham curtains with hems and Dutch valance of chintz or calico in red, blue and black. The furniture may be of deep ivory or old blue, and it may be decorated in ivory, Chinese red and black,—with the addition of blue if the ground is ivory. The dishes used in this kitchen are blue and white, the jars black and white, and where possible, spots of Chinese red and orange are chosen for small decorative objects.

For a Little Kitchen

The third kitchen achieves a neutral background with gray walls, and black and white linoleum for the floor; the woodwork is ivory, the furniture a soft butter-yellow. At the windows are curtains of cream, embroidered in coarse orange thread; and at the cupboard doors are curtains of cretonne showing brilliant yellow flowers against a dark background. There is an orange woven rag rug on the floor, and on the ivory cupboard there are black basket decorations filled with flowers of yellow, orange and blue.





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LINEN

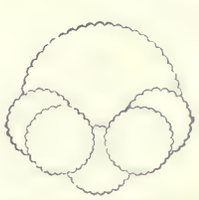
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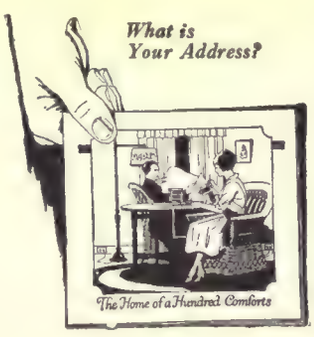
All this should be taken into consideration when planning a new home; but it can also be provided for in your present home easily and economically.

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If you own or rent a home, or ever expect to, you will find this booklet well worth reading. Address Merchandise Department, General Electric Company, Bridgeport, Conn.



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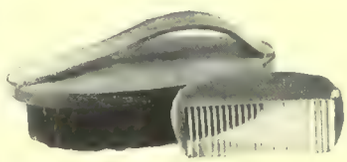


2183. *All wool dog blankets in effective dark plaids are*—12" $3.75, 14" $3.75, 16" $4, 20" $4.25

GIFTS FOR THE DOG

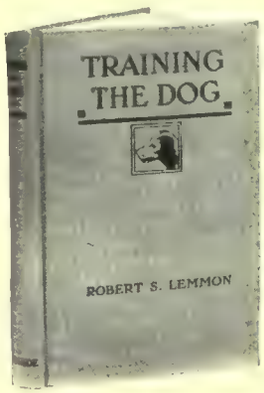
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These may be purchased from the House & Garden Shopping Service, 19 West 44th St., N. Y. C.





2184. *Stiff brush for all kinds of dogs*, $1.50. 2185. *Steel comb for long coated dogs*, $1.25



2186. *Heavy pottery drinking bowls, tan colored are* $1.50. 2187. *A ball that a dog can't chew is* 35c

2188. *One should not acquire a puppy without possessing a copy of "Training the Dog" which contains a wealth of valuable suggestions.* $1.25

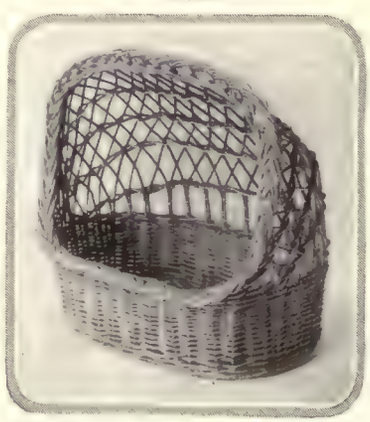


2189. (*From left to right*) *Red or green leather collar, brass studded ¾" wide,* $2. 2190. *1¼" wide* $2.75. 2191. *Black or green 1½" wide,* $3; *when ordering give tight measurement of dog's neck.* 2192. *Leather leads to match ½" wide,* $1.50. 2193. *⅝" wide,* $1.75



2194. (*Above*) *Toy dog brush,* $3. 2195. *Leather toy dog harness in russet, black, green or red,* $2.25. 2196. *Enameled leather show collars,* 50c *to* $1.25. 2197. *Braided leather leash with chain end,* $1.25

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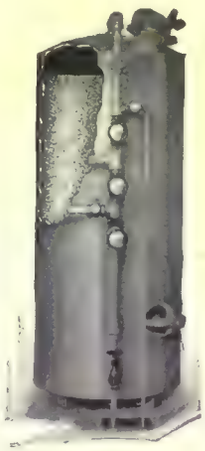
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BOOKLET ON REQUEST

Gardens That Rise And Fall

(*Continued from page* 43)

elements of design as unity, balance, and emphasis are fully considered. Or they may be a part of an entire garden project, where the individuality of each terrace is subordinated to the climactic motive of the whole, which may take the form of a fountain, a pool, or some other architectural feature. This motive must, however, be sufficiently large in scale to balance the whole composition. And details of planting and construction must receive ample consideration in order that the interest of the observer may be maintained throughout.

The third possibility of varying levels may be in the introduction of raised areas above the level of the main garden which will serve as overlooks, where perhaps a seat or a shelter may be provided in order that one may leisurely contemplate the view. By such means we may also frequently introduce into our gardens vistas of the surrounding landscape which would detract from the interest of the garden itself if seen from within its compass. Such overlooks, or *gazebos*, as they are frequently called, usually are placed at the termination of some minor path, or set in the corners of more formal designs. They are set aside from the rest of the garden by being slightly raised and enclosed, perhaps with a vine covered wall, a trellis, or picturesque trees, like the white pine, whose horizontal branches frame the view back into the garden itself, or beyond over the hills and sea. We need not hesitate about the extent or scope of such views, for although it is true that they would dwarf and make puny our garden efforts by their vastness if they were easily seen from the main level of the garden, they are added attractions when viewed from an overlook and do not obtrude themselves into our designs.

The importance of the terminal features in our gardens, usually the highest point of accent, whether pergola, pool, or tea house, may be greatly enhanced if we place it on a higher level than that of the main garden. Here again architectural detail in steps, walls, and balustrades may be introduced, and about the terminal feature on this elevated plane we may develop paths or flagstone walks, nice in proportion in order that they may be appropriate to accompany it.

Many gardens rely chiefly on intimacy for their charm. If we were to analyze this charm we would frequently find that the clever designer had attained it by lowering certain areas in his garden scheme. The quietness and seclusion of a design may be made more certain by lowering the central area. In this way, too, the apparent height of the foliage boundary or architectural screen may be increased. Our whole plan builds up about the lower panel to the highest foliage at the outer edge. This gradual building up of heights, through cleverly arranged planting in keeping with the changes in grade, affords wonderful opportunities for secluded walks passing close to our boundary plantings, yet hidden from the rest of the area by the intervening foliage.

How often we feel on entering some portion of a garden that it reaches out and encloses us, shelters us, and forms a setting for some exquisite piece of sculpture. Subtly the effect of this detail is enhanced by lowering the level about it a step or two.

Another possibility in making use of existing varying levels in the ground we wish to use for a garden is shown in the development of the so-called naturalistic style, in which the designer attempts to catch and portray some mood of the native landscape. This type of garden has found favor in this country, and although it has charming possibilities it should never take the place of the more formal flower garden, or be considered in close proximity to the house, for it does not lend itself well to architectural lines. However, it proves a delightful treatment in some uneven and secluded spot, and is a satisfactory solution for such a problem.

Rambling paths and by-paths, planted with shrubs high enough to shut out views into the surrounding scene, may by this means concentrate the attention of the observer on the immediate detail, or that which is just beyond. In most instances this detail will be groups of shrubs or unusual flowers or worthy specimens used as accents among the more abundant or common plant material, or masses of gay color in perennials or bulbs planted at the base of the shrubs.

(*Continued on page* 92)



Garden roses edge the lower level of this retaining wall and creeping roses fall over from above. The step risers are of brick on edge to match the wall, and the treads are of slate







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Distinctive Crucet Davenport Lamp, 54" high in Roman Gold and Black Italian Marble effect complete with 22" Roman Gold Cabinet made Shade.
Prices ranging from
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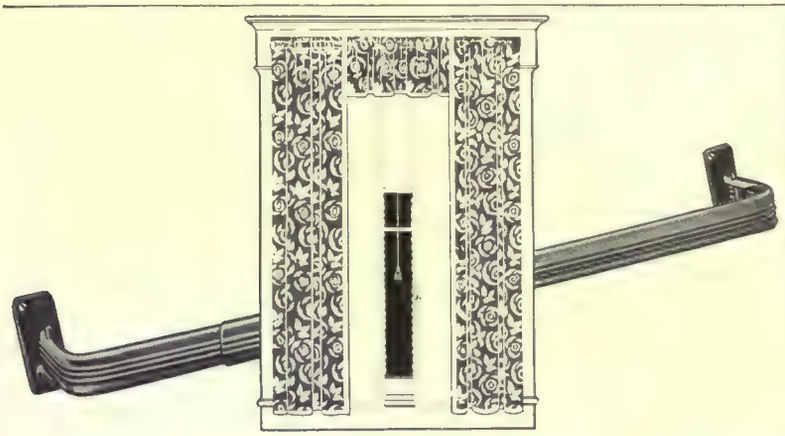
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ABOVE is shown the new home owned and designed by Victor H. Wigglesworth, of Belmont, Mass.

At first glance there is nothing unusual about this house. But closer inspection shows that the walls are not clap-board as they seem, but are made from solid concrete.

For the surface finish Mr. Wigglesworth specified Bay State Brick and Cement Coating, and Bay State in adding the final touch of beauty to the house weather-proofed it as well.

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BAY STATE
Brick and Cement Coating

Gardens That Rise And Fall

(*Continued from page* 90)

Where there is a change in grade too steep to be easily passed over, stones may be set into the ground in the semblance of rough steps, and planted with overhanging or creeping things much in the manner which Nature uses in wild settings.

The charm of such a scheme will depend upon the unexpected in the twists and turnings of the path and the ups and downs. That which is just around the corner, over the next hill, or just out of sight tends to lure the walker on.

These paths may skirt lawns, being hidden from the eye by tall shrubs; cross miniature brooks by rustic bridges or stepping stones; follow the edges of little pools and ponds; come into open glades where tall trees over-arch, and the sunlight filters through to dance among the ferns and pale woodland flowers that lift their graceful heads in such quiet spots; then out again into clearings, whose flat open areas may be treated as individual gardens, and planted with more gardenesque material, such as magnolias, azaleas, and other flowering things such as perennials, or bulbs, can be made effective by arranging them in different opens according to color or season of bloom. In this manner a series of little gardens may be secured, each of which has its own individual character, and while it is a unit in itself, it is a part of the whole garden scheme.

These are a few of the methods of utilizing uneven topography, and they may serve as types of gardens which will cover the average existing conditions. Their application will do much to make the country a garden spot, and each garden in it an individual point, expressing the spirit of the ground upon which it is built, and its environment.

Pages from a Decorator's Diary

(*Continued from page* 74)

one of those dignified old houses on Gramercy Park last spring and while she was abroad John Oakman, the architect, rebuilt it for her. He built in a marvelous old French room, among other things, and had Ralph Flint, who is both painter and critic, restore the room. While working in the house Mr. Flint conceived the happy idea of making a balustrade of heavy black cords strung in a classic design, with the effect of the most delicate old ironwork. When I saw the hall my eye leapt at once to the extraordinary fine ironwork, and I was astonished to discover its artifice. Of course there will eventually be a real iron balustrade, but this makeshift is extremely effective . . . Mrs. Chauncey Olcott has one of those sweet houses on Sutton Place that look out over that tranquil community garden and the moving pageant of the East River. Mrs. Olcott has made a guest flat of her top floor, consisting of bedroom, drawing room, bath, and kitchenette. The kitchenette with its equipment for afternoon tea, or morning coffee, makes the guest completely happy, because she doesn't have to ask for anything. Also when the house is closed during the summer, Mrs. Olcott can use the guest floor as a place to live when she comes to town for a few days . . . Miss Anne Morgan, who has built a brand new Georgian house of red brick on the site of two of the old Sutton Place houses, is planning an early American drawing room 40′ wide, and 30′ deep, across the front of her house. There are hundreds of beautiful drawing rooms in New York, but I know of no one but Miss Morgan who has determined to make the largest and most important room in her house an early American one. She is using an old pine paneled room, such as were often seen in old Southern houses. The New England pine rooms were usually much smaller and the paneling was generally more severe.

In the Regency of King Coal

(*Continued from page* 61)

two weeks more water must be added to the radiator—and this is all the effort attached to it.

This obviates "piping" a house. The air is not dry but healthfully moist. In fact, the humidifying aspect of this heating agent is a large factor in its favor with us; for more and more are heating experts realizing the necessity of the humidifying element in health protection.

Here there is no fuel storage necessary, no oil tanks, no coal bins, and pretty nearly 100% of the heat is delivered in the cold room without "byway" waste.

The only thing against it is having to get up in the morning and light it! But, of course, you do away with the janitor, an item these days! However, there is no more effort in lighting this radiator than turning on the radiator of the usual type.

Then there are the old familiar radiant gas heaters, which adorn our "bogus" fireplaces. Some are constructed of polished sheet brass and use clay mantel burners. These heaters should be attached to flues wherever possible. The minute the gas is lighted the plastic clay mantel becomes luminous and heat is radiated throughout the room.

Another and excellent type of gas radiating heat is one which forces up air and gas from beneath (through a screen). This is ignited and heats by indirect heat, through pounds and pounds of iron! Direct heat is odorful and often gas laden, indirect heat is odorless and safe. Carbon monoxide is often given off in gas heaters where the burning of gas is imperfect. In one of the very best ones, tests have been made and the quantity of this gas is nil, also the carbon dioxide was in very little evidence after many hours of burning with people in the room!

Such a fireplace burner or space burner is of real value. In a small apartment one can heat pretty nearly the whole area, as the hot air is projected with sufficient force to produce an intense heat.



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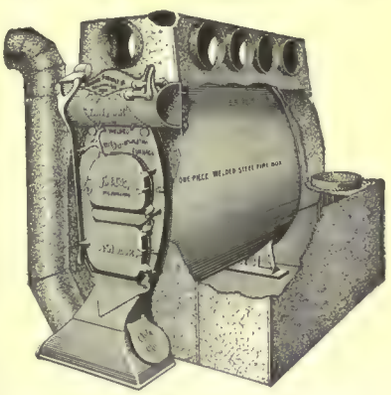
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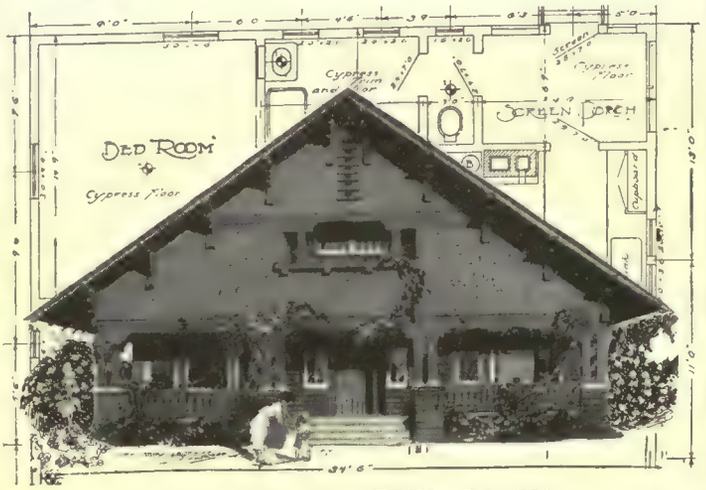
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"TIDE WATER"
CYPRESS
"THE WOOD ETERNAL"

under favorable building conditions.

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FREE BOOKS

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INSIST ON TRADE-MARKED CYPRESS AT YOUR LOCAL LUMBER DEALER'S. IF HE HASN'T IT, *LET US KNOW IMMEDIATELY.*

S C M A
Trade Mark Reg. U.S. Pat. Office



When the garden adjoins the street, or where semi-privacy is wanted, a fence paneled solidly below, with pickets above, is a very desirable type

When You Plan Your Garden

(*Continued from page* 56)

they are susceptible. On the small place, where space is limited, they take up less room than any other kind of enclosure. And when it comes to cost they will be found to be surprisingly low.

Just here it might be well to speak a word for the wire fence. It should not be banished without trial, for it has its place in the scheme of the gardens and grounds along with its other more decorative relatives. When it is well made of a strong, galvanized mesh, and supported between stout posts of wood or steel and, last but not least, covered with such a variety of vines that at no season of the year will it stand forth in all its stark efficiency, it can be used to mark and protect the less important sections of the site not only appropriately but with decided effectiveness.

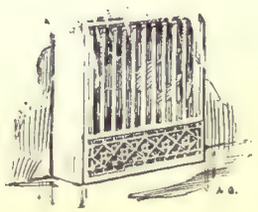
There are practical reasons for almost all fence designs. In some fences the lower palings are spaced more closely together than the upper ones. That is to keep out marauding small animals that are unable to climb to the wider spaces above. In others the diagonal members of the fence are made prominent in the design. This is to provide additional strength in cases where the railings, or horizontal members, are not of a size to insure the utmost stability. Just so the occasional necessity for solid panels below or the use of wide, closely spaced palings above is obviously done to some definite purpose. The thing is to let your fence meet its practical requirements first, and then from its essential character and construction to work it into a design that is both attractive and serviceable.

What is extremely important is that any part of the fence which touches the ground should be thoroughly coated with creosote. It is a good plan, if it is not too expensive, to imbed the upright posts in concrete. Another method of support is to run two or more firmly attached iron rods down from the sides of the post into a concrete foundation. This avoids the possibility of the wood of the post rotting away in the concrete and, in certain localities, effects a saving in lumber.

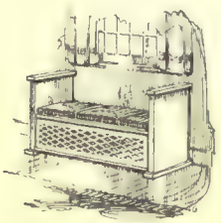


With English cottage types of houses fences may be left unpainted or stained with creosote, and the palings, rails, and posts may be perfectly simple

Do Not Affront Your Fireplace with Unsentimental Obtrusive Radiators







Strange, isn't it, how we put such stress on the joys of having a fireplace, of its friendliness, its comfort, its sentiment side, and then consent to having radiators obtrusively setting about in all their abject utilitarian emphasis.

How it does distract—yes affront, if not cheapen the fireplace effect.

Happily for you, there is a way out. Obscure your radiators with enclosures made with our Ferrocraft grilles.

Then your radiators become an article of furniture—pleasing, yet in no way affecting the efficiency of your heating.

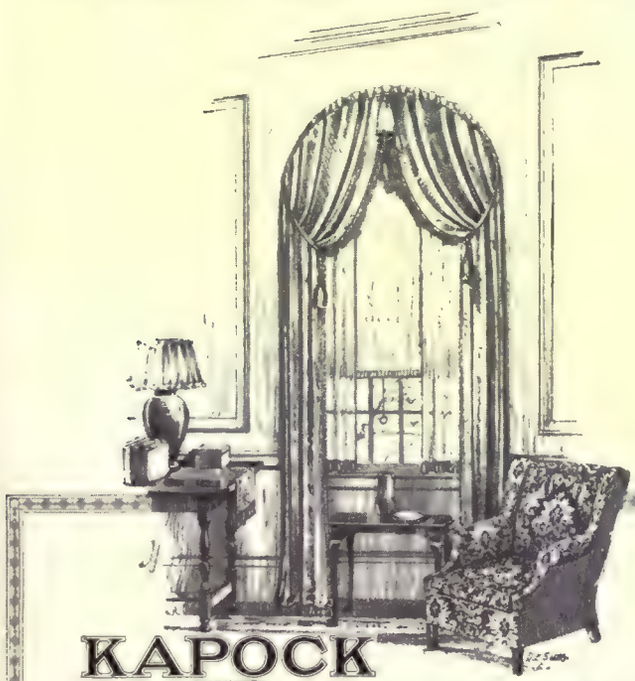
Drop in at any of our offices—and let us talk it over.

Or write us for any further information you may wish.

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A Wall Girandole



THIS SCONCE in combined Chinese and Rococo style, possesses a distinctive Chippendale character.

It is correctly finished in Cinnabar Enamel and Antique Gold, upper ornament of Jade, and pendants of Ivory and Crystal, with harmonizing tassel.

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Lacquer Cabinet in the Queen Anne style, by Kensington

LACQUER furniture was first introduced into England in Charles Second's reign and was still in favor in the time of Sheraton over one hundred years later. Save for the brief period of the Chinese craze about the middle of the 18th Century, this lacquer furniture had little direct relation with contemporary styles. Yet for all its brilliant color and exotic character it seemed always to sound an harmonious if contrasting note.

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Kensington craftsmanship and fidelity in design give to Kensington reproductions of this furniture the character and the decorative quality which are the charm of the antique.

Kensington furniture is made in all the decorative styles appropriate for American homes.

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useful and unique

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Write for free booklet on Home Equipment.

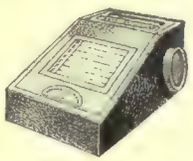


Peter Putter Pipe Rack

Made of wood and handsomely hand painted, will caddy the corn cob and other favorite pipes of a regular man's den. 12 inches high, firmly poised on broad green and whether or not his bag is full of pipes, smiles pleasantly as though tickled to a tee. $3.

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Telephone numbers—quick as a wink by spinning the knob of this phone index. Eliminates hunting a book or thumbing pages. Lists 478 numbers. Beautifully finished in full tan morocco, $7.50. In nickel plate with black sides, $5.





Juvenile Cereal Set

Made of china, artistically decorated in color with gentle friends from Nurseryland to keep a child company during meal time. Humpty Dumpty shown. Other patterns are Old King Cole. Mother Goose and Little Boy Blue $4.50.

Molly Stark Tray

Surpasses the usual domesticated tray by the daintiness of its colors and the gracefulness of its designs. In the center is a basket of colorful fruit painted on a background of either cream or lavender 20¼ inches long, $5.75.





Tobacco Smoke Consumer

For those who love tobacco—and those who don't—this compromising tobacco smoke consumer will clear the atmosphere. Especially acceptable in homes where there are little children and much smoke. Finished in dull brass or bronze. 4½ inches high, $5.

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Nine floors of household equipment

Introducing

THE LÉON RUBAY Voitures de Ville

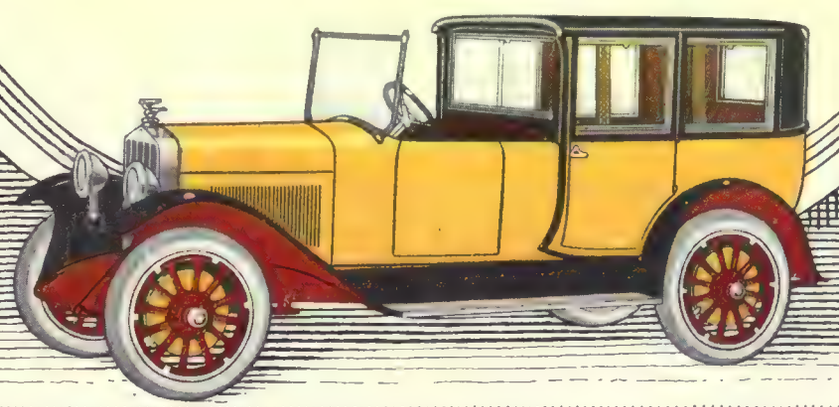
Brougham Coupe Cabriolet
Sedan Berline

THE Voiture de Ville is a familiar sight in the capitals of Europe. It is the approved conveyance for the man of affairs and for the woman of fashion. It is designed for city streets, for dense traffic, for personal convenience, for economy of operation. It is appropriate, distinctive, ideally suited to its purpose.

It is to meet the demand in American cities for an appropriate town conveyance that The Rubay Company has designed and produced its Voitures de Ville along European lines. The Léon Rubay is entirely French designed and built with the exact craftsmanship for which that nation is noted. The best of American engineering skill has adapted the design to American standards.

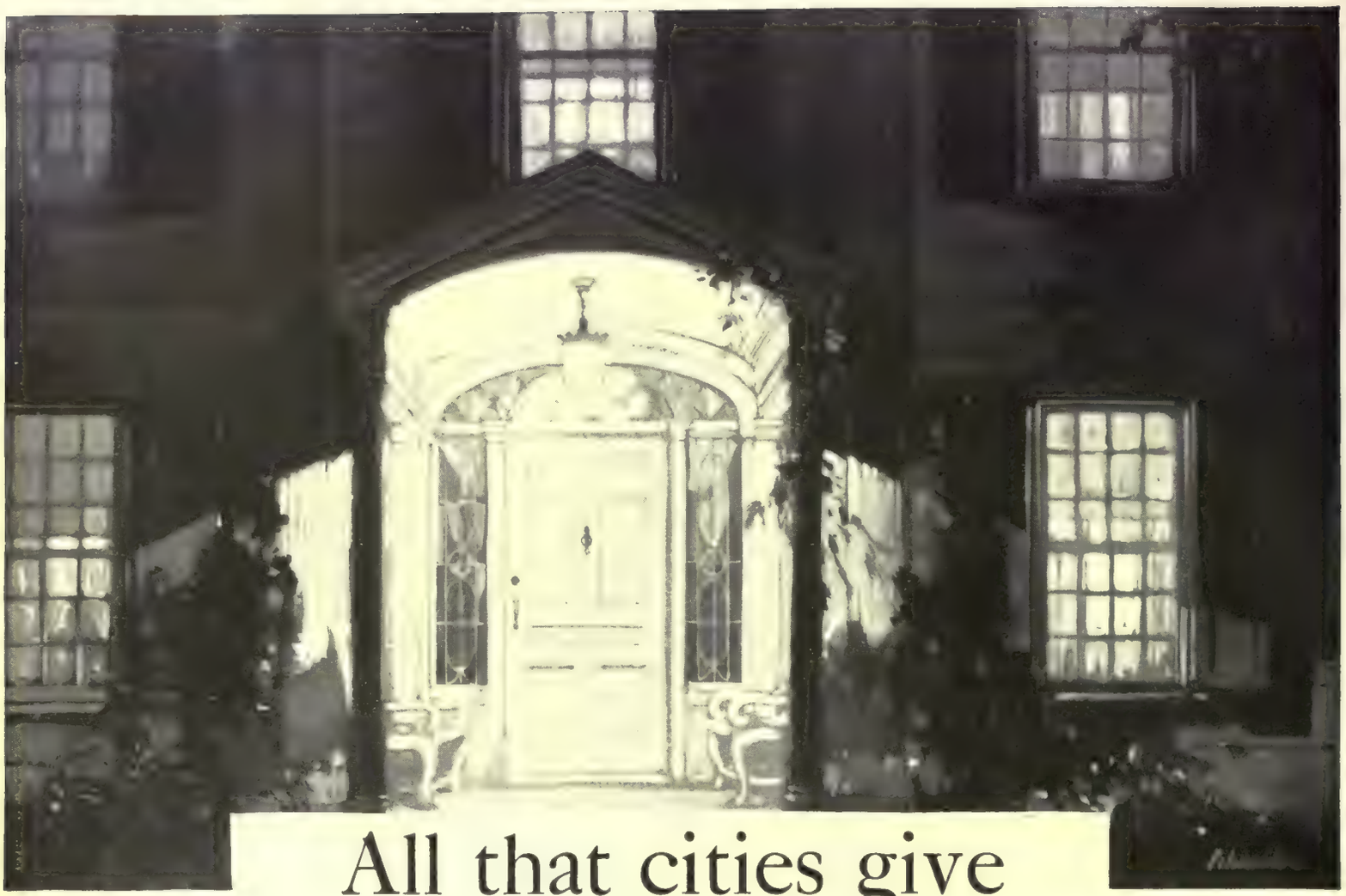
The Rubay motor is the high speed type, with long stroke and small bore, developing a wide range of power. It is extremely flexible, getting away and picking up speed immediately. It develops only such power as is needed; from ten or twelve horse for city use, to thirty-eight or forty for fast suburban driving or climbing hills. The *four wheel brakes* add a tremendous factor of safety in congested traffic.

The Léon Rubay Voitures de Ville will be exhibited for the first time at the New York Salon, December third to ninth.



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CLEVELAND, OHIO.



All that cities give

Brilliant, unwavering light; vacuum cleaner; percolator, grill, and toaster; modern water system; washing machine and iron; dishwasher; sewing machine—*all* the conveniences that cities give are at the service of the ruralist when the Kohler Automatic comes to solve the servant-in-the-country problem.

The current it generates is 110 volt, the city standard. It flows, full-powered, direct from the generator to the point of use—not through wasteful storage batteries. Its 1500 watt capacity is more than ample for the average country estate.

A quiet, economical four-cylinder engine; automatic operation, responsive to the turn of any switch; a unit approved by the National Board of Fire Underwriters, Inc. —that sums up only partially the plant that should receive first consideration if you wish every convenience of city electricity for your country home.

We have a very interesting illustrated booklet about the Kohler Automatic. Won't you write for it?

KOHLER OF KOHLER

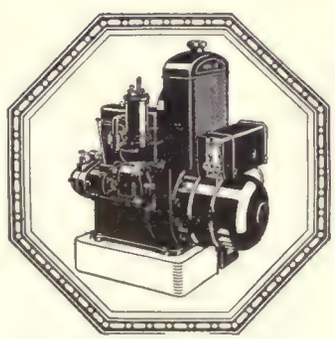
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CLEAR and golden as a topaz are these delightful articles of Amber Pyralin. The La Belle pattern as well as Du Barry (here illustrated) is made in Amber Pyralin, Shell Pyralin and Ivory Pyralin, either with or without decoration. Descriptive booklets on request.

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Always when the owner grants us the privilege, we take pleasure in suggesting locations for the green house.

Locations where the conditions will be best for the production of blooms, and at the same time fit in attractively with your general layout scheme.
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Living Trees for Christmas Gifts

A real live Christmas Tree will add to the joy—and decorations—of the holiday time. After the festive season is over the tree can be planted outdoors, to remain for years to come a living memorial of the holidays.

A live Christmas Tree makes an unusual and appreciated gift to a friend—a daily reminder of the donor, growing in value each season. We can send the live Christmas tree to any point (express charges collect) at these prices:

3-ft. tree	$3.75	6-ft. tree	$11.00
4-ft. tree	5.75	7-ft. tree	15.00
5-ft. tree	7.75	8-ft. tree	18.00

Orders should reach us before December 15th.

Decide now where you will plant the tree after the holidays; mulch the spot 6 inches deep and 4 feet across to keep out frost. Soak the ball of roots when planting, but do not remove the burlap.

HICKS NURSERIES

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New Year Thrills!

When I looked on the wonderful new Gladioli in my fields the past summer I realized the powerlessness of printed words to tell the story that my eyes feasted upon! How can I express to you the "Joys of the Glads" that have been my life's hand-work—*the children that have outdone my dreams?*

Can you sense your emotions when you see in your own garden the unfolding blooms of these glory-creations? Never has nature done more marvelous coloring, more sublime type-perfecting! *And, remember my Gladioli are unfailing—they're so easy to grow!*



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The Originator of the Ruffled Gladiolus

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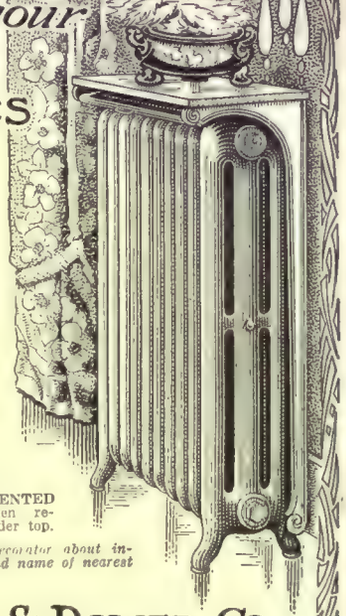
AMERICAN Window Glass, identified by the above mark which appears on every case, is distinctly a quality product made and graded according to fixed standards. In both single and double strength it meets the most particular requirements. For every glazing purpose you will insist that the best be used. It cost no more.

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Ask your architect or write for the interesting, illustrated Kernerator booklet.

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Residence of S. D. WEIL, Cleveland, Mead & Hamilton, *Architects*

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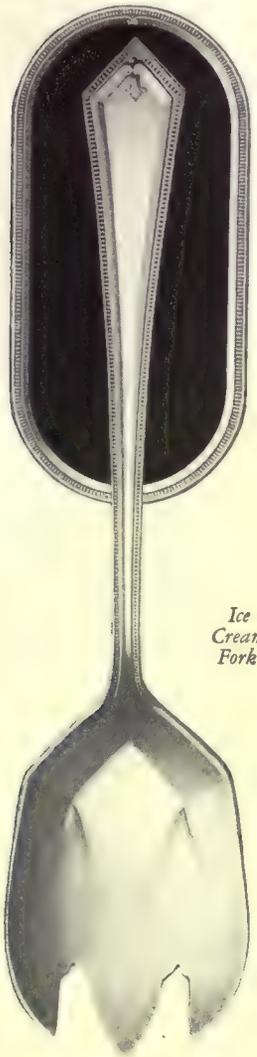
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Information, illustrations or approval selections willingly and promptly forwarded.

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IN design, this charming little Grand Piano presents an appealing combination of dignity and daintiness. Its pleasing proportion and architecture lend refinement to any home. Its tone is delightfully amazing, rich and sparkling clear in the treble; full and sonorous in the bass. Its amazingly responsive touch is a constant delight to both student and master.

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The Brambach Baby Grand answers the wish of every woman who has a home; it is the dream of every girl who hopes to have a home. It is the Christmas Gift Supreme. The Brambach Baby Grand occupies only the space and costs only the price of a High Grade Upright Piano.

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645 West 49th St., New York City
Kindly send me the Brambach Catalog and Paper Pattern

Name.....

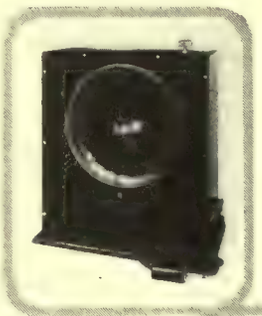
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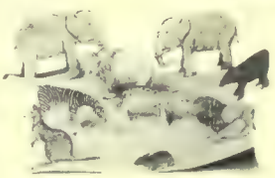
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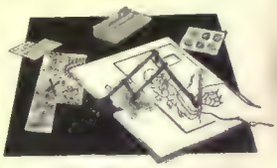
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2143. *No nursery is quite complete without this amusing Noah's Ark painted yellow with a red roof and green wheels and its collection of realistic animals. It is* 13″ *long and* 7″ *high. The price is* $1



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Fairfacts Accessories include soap dishes, tumbler and tooth brush holders, towel racks, shelves, paper holders, sponge holders and safety grips. We shall be pleased to send you our booklet, *"The Perfect Bathroom."*

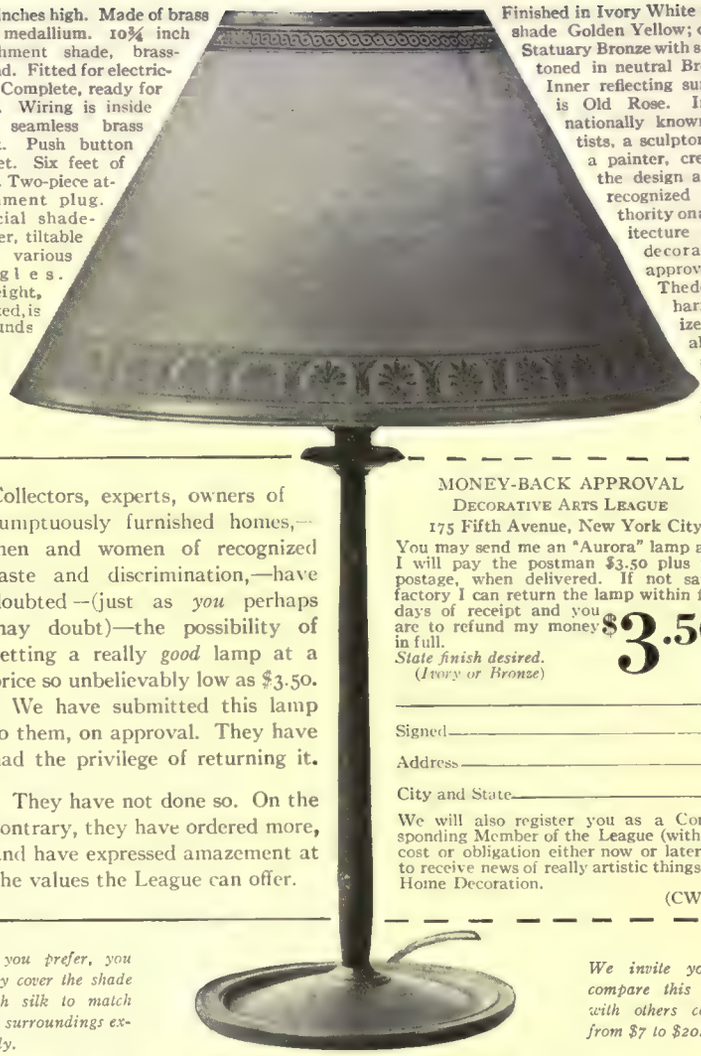
THE FAIRFACTS COMPANY, INC., *Manufacturers*
234 West 14th St., New York City

Fairfacts Fixtures

BUILT IN YOUR BATHROOM WALLS

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16 inches high. Made of brass and medallium. 10¾ inch parchment shade, brass-bound. Fitted for electricity. Complete, ready for bulb. Wiring is inside the seamless brass shaft. Push button socket. Six feet of cord. Two-piece attachment plug. Special shade-holder, tiltable to various angles. (Weight, packed, is 5 pounds



Finished in Ivory White with shade Golden Yellow; or in Statuary Bronze with shade toned in neutral Brown. Inner reflecting surface is Old Rose. Internationally known artists, a sculptor and a painter, created the design and a recognized authority on architecture and decoration approved it. The design harmonizes in almost any surroundings

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We have submitted this lamp to them, on approval. They have had the privilege of returning it.

They have not done so. On the contrary, they have ordered more, and have expressed amazement at the values the League can offer.

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DECORATIVE ARTS LEAGUE
175 Fifth Avenue, New York City

You may send me an "Aurora" lamp and I will pay the postman $3.50 plus the postage, when delivered. If not satisfactory I can return the lamp within five days of receipt and you are to refund my money in full. **$3.50**
State finish desired.
(Ivory or Bronze)

Signed_____
Address_____
City and State_____

We will also register you as a Corresponding Member of the League (without cost or obligation either now or later)—to receive news of really artistic things for Home Decoration.

(CW)

If you prefer, you may cover the shade with silk to match its surroundings exactly.

We invite you to compare this lamp with others costing from $7 to $20.

DECORATIVE ARTS LEAGUE; 175 FIFTH AVENUE, NEW YORK CITY

A Gift Superb



A gift admired on Christmas day and appreciated every day of the year—Dolly Madison Bed Spreads and Sets. Beautiful, quaint, unusual in their crinkle finish, they give a hint of the old-fashioned to the bedroom. Truly practical too because they wear well, wash easily and require no ironing. In sizes for every bed—in colors for every scheme of decoration.

Ask at the leading stores for Dolly Madison Spreads or write us for name of nearest dealer and booklet describing other uses of Dolly Madison Crinkle Cloth.

George Royle & Co.,
Manufacturers
Frankford, : : Philadelphia

DOLLY MADISON Bed Spreads



A charming bedroom suite of seven pieces, Louis XVI, in chocolate brown walnut. Retailing at $450. Courtesy of Young's, Cleveland, Ohio.

PERMANENT BEAUTY
if it is real walnut

Real walnut is always a life-time purchase, an heirloom for the family. Well-made walnut furniture never becomes rickety, for it is the most stable of woods. And as the characteristic rich color of walnut is *in* the wood, it does not show dents, scratches, worn or dull spots, as artificially-colored woods are prone to do. Its lustrous surface never loses that limpid depth so delightful to the eye.

Let us send you free copies of "The Story of American Walnut" and "Real Walnut Furniture." They are interesting and instructive—the latter a valuable guide for furniture buyers. This memorandum coupon is to help you select the best real American Walnut Furniture. Use it.

AMERICAN WALNUT MANUFACTURERS' ASSN.
Room 725 616 South Michigan Blvd. Chicago, Ill.

AMERICAN WALNUT

How to Identify Real American Walnut

Three things to remember in buying walnut furniture:

1. Ask if it is real walnut—if all exposed surfaces are *real* walnut.
2. Walnut has characteristic pores which appear on the surface as fine pen lines, dots or dashes, easily visible to the naked eye. Substitute woods do not show these lines, dots or dashes *distinctly*.
3. Make sure that legs, rails and mouldings are of the same wood as tops, fronts and sides—real walnut.

Cut out this memorandum for future reference

At MADISON AVENUE *and* 74TH STREET



HERE is pictured the new building of the Madison Avenue Branch of the Company—not really a branch office but the headquarters of the Company in the district adjacent.

The Directors determined to house in this building a complete banking unit. Their purpose has been accomplished and comprehensive banking, trust and safe deposit facilities and the services of an enlarged staff are now placed at the disposal of residents and business interests of the neighborhood.

A handsomely appointed Women's Department, with reception room, and separate tellers' windows provide every comfort and convenience for women patrons.

You are cordially invited to inspect the new offices.

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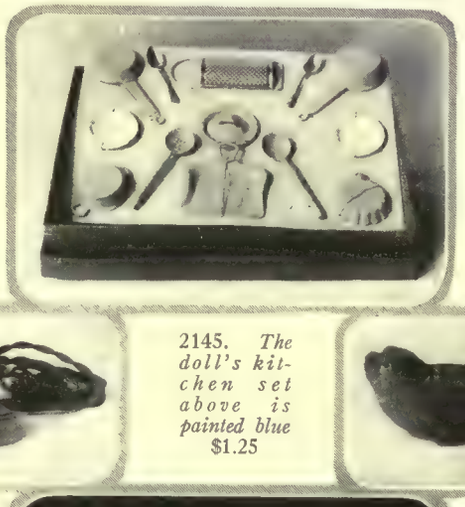
NEW YORK



2144. *A box of colored wooden beads, square, round and oblong, with colored cord to string them on comes for* 50c.

MORE GOOD TOYS

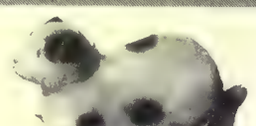
Check should be made out to the House & Garden Shopping Service



2145. *The doll's kitchen set above is painted blue* $1.25

2146. *For pressing dolls' clothes comes a very small electric iron. It is priced at* $2

2147. *The rubber seal above makes the most amusing of bathtub toys.* 8" *long,* $1



2148. *A doll* 7" *high and her wardrobe stamped to be cross-stitched comes for* $2.50

2149. *This white woolly cat when wound up meows as he goes along,* $1.25



2150. *Most complete is this paper doll outfit which contains jointed dolls, patterns, crepe and tissue paper of different colors, paste and a variety of trimmings. The price is* $1

Tobey-made Furniture



TENDER and soft places in fine woods demand hand surfacing to prevent gouging, hard streaks require extra scraping; no machine can here take the place of skilled hand workmen. Such treatment gives Tobey-made furniture its lustrous finish—a natural blending of primal beauty and cultivated charm. Send for Brochure 4.

The Tobey Furniture Company

Wabash Avenue
CHICAGO

Fifth Avenue
NEW YORK



A particularly rare type of Chippendale arm chair. One or a pair of chairs such as this are almost a necessity in a well furnished English room.

P. JACKSON HIGGS

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THE ROOKWOOD POTTERY COMPANY
Rookwood Place, Cincinnati, Ohio

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You will want to see the new Apartment Sectional—a low, graceful bookcase proportioned to the modern home. Its decorative possibilities are unusual. Globe-Wernicke planned it so. In all the period designs you find it equally attractive—skillfully made, its dust-proof doors the silent guardians of your book treasures. See it almost everywhere!

"The Heart of the Home"

Now at the holiday season—books and bookcases are in mind. Every fortunate American family enjoys books now-a-days and a good bookcase is rapidly filled! Globe-Wernicke Sectional Bookcases are "built to endure" and designed to grow.

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Boston Philadelphia
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Detroit Cleveland
St. Louis

The Globe-Wernicke Co.
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Cincinnati, Ohio

Please send me without charge samples of Book-plates I may order, and your Booklet of Unusual Decorative Effects.

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12 Address _____



The UNDYING CHARM of COLONIAL FURNITURE

NO vogue of the moment ever can rival the lasting appeal of Early American Furniture. Its dignity and richness, its simple beauty and sincerity set it apart from any other style.

All the sentiment which surrounds this Furniture of our forefathers is reflected in our new book on American Colonial Furniture. Its illustrations and descriptions — more than 200 in all—are full of interest. A request will bring you a copy.

The Desk illustrated above is the famous Governor Winthrop Model, 38 inches wide. In the background is an exceptionally handsome and roomy chest of drawers.

Department C-12

W·A·HATHAWAY · COMPANY ·
62 WEST 45TH STREET NEW YORK

ON HOUSE & GARDEN'S BOOK SHELF

"Furniture Masterpieces of Duncan Phyfe" by Charles Over Cornelius. Doubleday, Page & Co.

Duncan Phyfe is being honored with the first one-man show ever given an American craftsman. Being our greatest craftsman, he profoundly deserves the honor extended to him by the Metropolitan Museum of Art in New York. How much he would have enjoyed such an exhibition when he was making fine mahogany furniture down in his little shop on Fulton Street in 1817. Even in those days he was quite an important person. He knew Sheraton from Empire—partly by imitating them both so assiduously. And the lumber trade respected him; down in the West Indies, Cuba, Santo Domingo, the finest trees felled were promptly labeled "Phyfe," and held to the order of the New York furniture maker, and that was fame indeed a century ago.

The revival of interest in American furniture of the early part of the 19th Century has not only brought about this remarkable exhibition at the Museum (of somewhat over one hundred pieces) but it has given us a very complete and beautifully put together book on the "Furniture Masterpieces of Duncan Phyfe" by Charles Over Cornelius, the assistant curator of the Museum's Department of Decorative Arts. This book gives a fine review of Phyfe's best work and has a delightful opening chapter devoted to the early history of New York City, sketching with a light touch the social and political conditions of Knickerbocker New York, in the midst of which Duncan Phyfe produced the best furniture of his age; so far as craftsmanship is concerned, the best furniture ever made in America. Though for sheer beauty and originality, it does not really compare with the early Colonial furniture, those simple, dignified, reticent achievements of the cabinet-makers of New England and the South.

It is curious how Duncan Phyfe managed to achieve a certain style that is recognized as his accomplishment, for it is difficult to think of a single piece of his craftsmanship that is wholly original. He always brings to mind Hepplewhite or Sheraton, whose books had just been published in England when Phyfe began to work in a large way. Chippendale influenced some of his designs, and then later the French cabinet workers completely controlled his mind, though in every instance you feel that the French cabinetmakers would have done something quite different. Until the very end of his work, Duncan Phyfe preserved a lightness of feeling, a genuine desire to suit his furniture to American decoration and a great respect for his occupation. It is interesting to trace the change of his best work from Hepplewhite and Sheraton to what is now called the American Empire. Mr. Cornelius wisely avoids showing Duncan Phyfe's Black Walnut Period which lacked taste, beauty, everything, except good craftsmanship. It is greatly to his credit that even the most hideous of the models that came from his shop were executed with integrity, ingenuity and good workmanship. One notes with interest Duncan Phyfe's appreciation of his own excellent work. There were no sales in his shop, no making of inexpensive pieces to keep his workmen busy.

Mr. Cornelius presents several charts showing the detail which characterizes Duncan Phyfe's furniture and which enables the connoisseur to establish the identity of the work of this craftsman, who did not often sign his pieces. Fortunately, certain details of his work were very intimate to him and these details were repeated so often in his various models that they really established a style which is known as the Duncan Phyfe period. It is impossible to go into a description of what constitutes this style, but we heartily recommend to every lover of American furniture and every appreciator of Duncan Phyfe, Mr. Cornelius' book, not merely to read, but to study, and to memorize if one intends to become an authority, as a writer, a decorator or a craftsman.

"Truly Rural," by Richardson Wright. Houghton, Mifflin Company.

It seems very mete and right that the editor of House & Garden should also have a house and garden "in the flesh," as it were. For how could a man tell eager readers the best way to build and furnish a house, just how to plan and plant a garden with authority unless these words were born of actual experience, of heartbreak and ecstacy?

In a fascinating book bound in apple green, Mr. Wright sets forth in humorous, yet serious vein, the fashioning of his own home. The house itself he did not build. A Connecticut carpenter, eighty years ago, "built it out of a book to please his wife." And his wife should indeed have been pleased, for he copied exceedingly well the quaintest, possible presentation of a little pure Greek temple, and set it on a hillside with tall green trees about it, across the road from a beautiful New England evergreen pasture. Of the buying of this house Mr. Wright tells in his opening chapter.

He had been told that the Farr place near New Caanan was for sale. "As he began to climb that steep hill" he says, "I was conscious of exploring an unknown land—the road was very muddy and the rain dripped off the rim of my hat. Had it been winter, I thought, the water would have frozen into icicles, which would have made a pretty design for a hat such as she could wear to advantage. Warm eyes shining behind crystal icicles dangling from a wide brim. Charming!—At the hill we stood solitary and enraptured."

It was in this mood that the house was bought and furnished and the garden enlarged and planted and the lovely home achieved. Although at intervals the new homemaker would stop in the plowing of a field or the building of a pergola or the planting of a rose garden, questioning "just why do people want to live in the country." A question which he answers in the last paragraph of his book delightfully when he decides "that the mansion of Heaven will be not unlike this Greek temple with a bay window, those gardens not unlike these seven acres, more or less. For, we shall make our Heaven where we have sown our purple longings."

The various chapter headings of Mr. Wright's "story" humorously set forth the pleasures and the difficulties that were encountered along the happy way of a very personal and artistic kind of homemaking. One chapter is called "The Age of Miracles"—that of course, has to do with carpenters and plumbers and the fact that some work was actually accomplished by them. There is another called "The Tyranny of Closets and Books." Every homemaker will read this chapter with joy, for there never was a house, except perhaps Mr. Wright's, that did not have more books than closets. A delightful heading is "The Spring and Fall of Man"—spring of course, being hope, and fall, disillusionment—though there is never much disillusionment in this book of cheerful philosophy. For failure to this writer is a means of clearing the air, seeing things in their true light, just a chance to start over again, hurrying along to a new springtime. The last chapter is on Heaven, and that we have already quoted, but by no means adequately.

There is much quaint wisdom in the book, the presentation of many practical experiments. Lovely memories of old happinesses press into the most practical paragraphs, just as memories do in life.

Every one who thinks of making a home in the country and those who have accomplished their homemaking will read this book with alternate smiles and misty eyes; and also with the feeling that here are real lessons in homemaking and garden planting, easier to understand and more fruitful of results than dozens of technical books could furnish.



In fine modern houses, service pipes for the water, steam and sanitation systems are usually buried, above the basement level, in walls and beneath floors.

To make this practice safe and guard against failures and stoppages which might involve costly removals, these concealed fittings must be of a design and quality to insure continuous, smooth and dependable operation at all times.

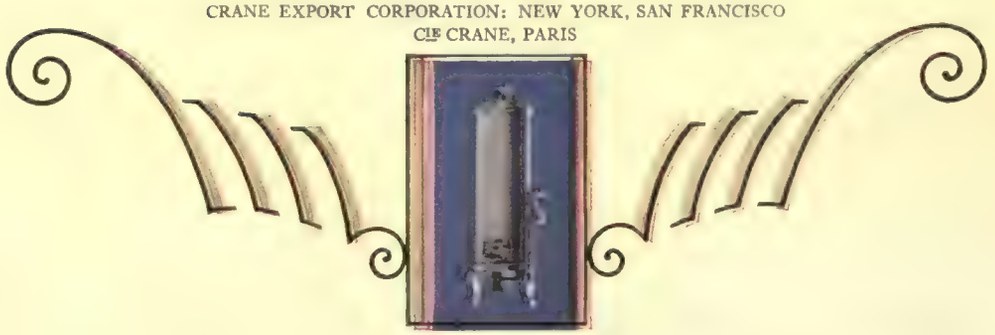
Crane valves, connections and piping fulfil the most exacting of these requirements. In bathroom, kitchen and laundry, Crane visible beauty, comfort and convenience are coupled with Crane unfailing quality in all hidden parts.

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More than a Gift—a Token of Love

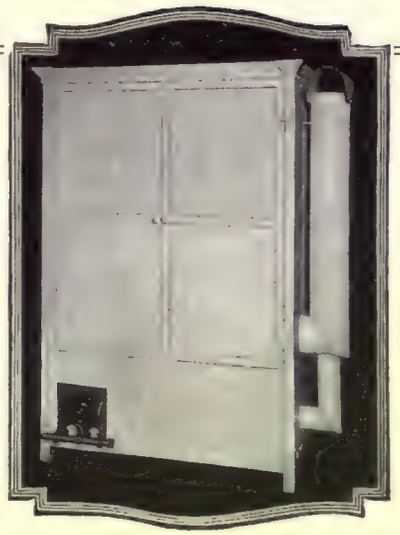
Best loved are flowers among all Christmas Gifts, for they bring this message which flowers alone can impart—"You are held *best* loved."

For flowers are universal messengers from heart to heart—an appeal that is spiritual rather than material. And this year you will be delighted to find at your nearest florist shop, that a more glorious profusion than ever awaits you.

For your Christmas words of Love—

"Say it with Flowers"

FOR those separated by distance, no matter how great, is the wonderfully efficient Florists' Telegraph Delivery Service which makes it possible for flowers to be sent anywhere and delivered fresh and fragrant within a few hours after order is placed with your local florist.



The Scientific Dryolette

Every Day a Perfect Drying Day

THERE'S no delay in drying, no extra steps, no carrying of heavy baskets of clothes, no unsightly clothes lines or clothes pins with the Scientific Dryolette. Installed in your laundry or basement, within arm's reach of your washer, it dries your clothes ready for ironing as fast as your washer can wash them.

Enthusiastic users say it's *just like out-door drying on an ideal summer day*, because the Dryolette supplies a constant flowing stream of warm, dry, clean air which dries the clothes naturally and thoroughly.

The neat steel cabinet gives privacy to your washing and protection against flying soot, dust and dirt.

Durable, sanitary, convenient and economical. Operates with either gas or electricity at a trifling cost. Write for dealer's name and our new booklet, "Scientific Clothes Drying."

THE SCIENTIFIC HEATER COMPANY
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Will Christmas Bring You "Firelight Happiness?"

WILL the coals burn and glow in the grate, sending their flickering shadows over the hearth as the kiddies watch for Santa?

Replace the three cold logs now in your fireplace with the warm glow from a Magicoal Electric Fire. It so closely resembles real fire that you can scarcely tell the difference. If you have only a dummy fireplace, Magicoal will bring to it the happiness of a real one, for no flue is needed. Just a turn of a switch and "firelight happiness" is yours.

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Magicoal attaches to any lighting circuit and the operating cost is negligible. It will give you heat also, if you wish.

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Your Casements to be Satisfactory Must Not Rattle This Winter

MONARCH
Automatic CASEMENT STAY

makes your casement "stay put" at any angle, prevents slamming, holds securely without rattle even in the face of a strong wind. Can be applied to any casement, right or left, top or bottom, concealed or exposed.

Satisfactory friction assured by a slight hand-turn of outer tube

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Makers of Monarch Metal Weather Strips
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Quaint New England charm is woven into sturdy Pinkham Rugs, home-braided by the fifth generation of Maine weavers. Stretched on the floor of living-room, dining-room or hallway, these works of homely art give your furnishings inimitable atmosphere.

Artistic color combinations—braided in rounds and ovals, are on view at leading stores. Send samples of your wall-coverings and chintzes for color sketches of special patterns to harmonize. No charge for this service.

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the W. Irving Forge, inc.

The nailheads at the corners are really screws made to reproduce old hand-forged nails. They come with every W. Irving fixture or may be bought separately.

W. IRVING
TRADE MARK

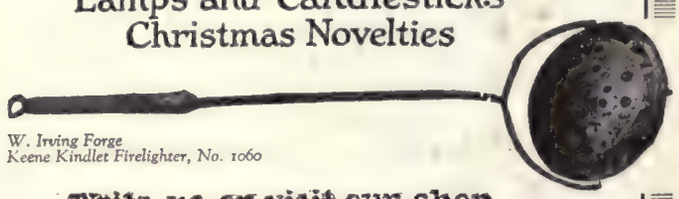
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Hardware
Fireplace Fittings
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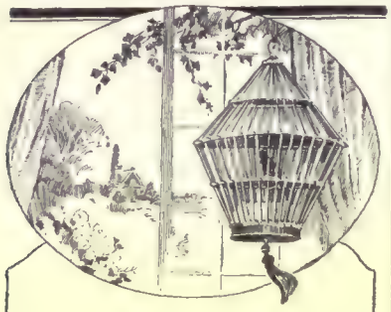
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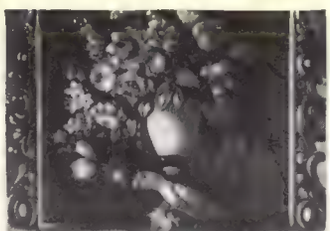
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MATERIAL REDUCTIONS
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Hand Painted Original Paintings
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Making an unusual Xmas opportunity



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Designer of
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and
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STUDIO–219 E. 60th St.–NEW YORK

Old French Scenic Wall Papers

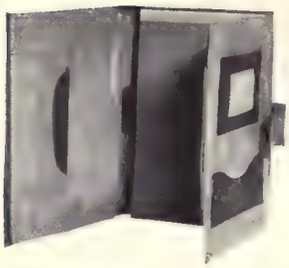
Until you have at least seen pictures of these unusual and distinctive wall coverings you can have no idea of their beauty. Imagine a room papered with what are, in effect, actual mural paintings by French artists of the Napoleonic era. How far superior they are to the wearisome repetition of the formal designs ordinarily used in wall paper.

You can now obtain papers by such famous creators and manufacturers as J. Zuber et Cie, Desfosse et Karth, and Isadore Leroy et Cie—depicting such subjects as ElDorado, Decor Chinois, Classic Landscape, Scenic America, Chinese Chippendale, Isola Bella, Fetes of Louis XIII, In the Chateau Country, Horse Racing, Italian Landscape, Psyche and Cupid, etc.

If your Decorator cannot supply you write for illustrated booklet.

A. L. Diament & Co.
101 Park Ave., New York.

Sole American Agents

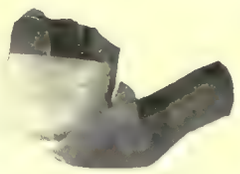


2159. Green, purple, blue or tan leather makes this writing case, attractively fitted inside, $5

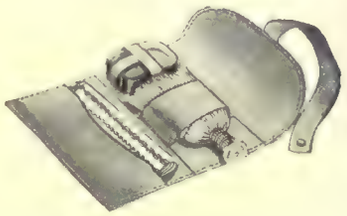
GIFTS FOR THE TRAVELLER

Kindly Order by Number

These may be purchased from the House & Garden Shopping Service, 19 West 44th St. N. Y. C.



2160. Pullman slippers in soft brown suede fit into a case 7" long. Kindly state size, $7.50



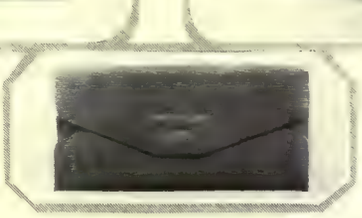
2161. For motoring, a leather clean-up kit contains towel, soap-dish and whisk broom, $2.75



2162. Very smart is this unfitted dressing case for a man, of black or brown cowhide, 9½" x 8½", $6.50



2163. For traveling comes a small electric iron in a leatherette case, 5" high, 6" wide, priced at $5.25



2164. The practical leather case above holds a man's soft collars. It is silk lined, $4.95



2165. For the motorist comes a comfortable automobile robe in attractive dark plaids. It is all wool and measures 60" x 80". The price is only $7.50

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AN unusual collection has just arrived from England — commodes, secretaries, tables, chairs, all of that lightness and delicacy of design which is so much appreciated today.

Illustrated—one of a pair of commodes, exquisitely painted in old blue with decorations in inlay.

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METAL WORK—VENETIAN GLASS
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"Unusual Gifts for Unusual People"

INTIMATE PAINTINGS

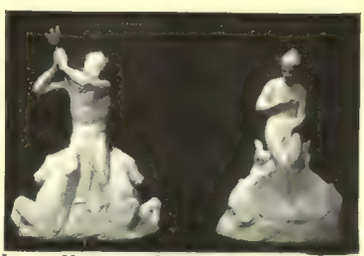
so called because they are capable of the intimate acquaintance of home surroundings, are now on exhibition at this gallery.

This is *the* exhibition of the year for the home owner who takes the same care in the selection of his pictures as in his other decorations and furnishings.

An attractive illustrated catalogue with prices will be mailed on request.

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Neptune and Venus Book Ends
By GLEB DERUJINSKY
$225 bronze, marble base

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Dealers in
AMERICAN PAINTINGS AND SCULPTURE

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November 27 to December 9
Paintings by James Montgomery Flagg
December 11 to 23
Milch Gallery "Art Notes" sent on request.
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New York City



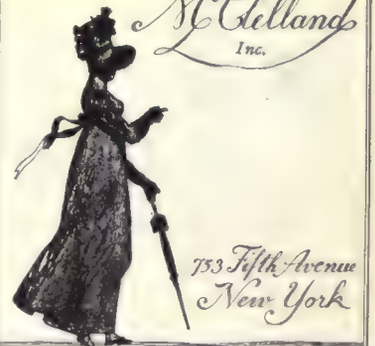
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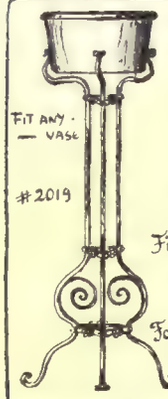


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Creations and — Reproductions
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Sizes - Prices
5' high $22.50
4'6" " 20.50
4' " 18.50
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Fit any - vase
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A Christmas present with lifelong service. Finished in red or brown mahogany, walnut and ivory, for women and men.

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2166. *Monogram playing cards, green, red, blue and yellow, Two packs,* $4.50. *No orders received after Dec. 15th*

FOR THE SMOKER AND CARD PLAYER

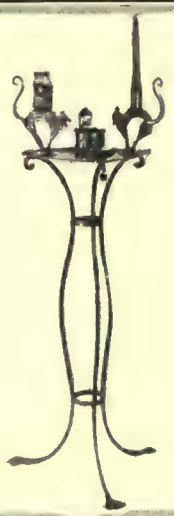
Kindly Order By Number

These may be purchased from the House & Garden Shopping Service, 19 West 44th St., N. Y. C.



2167. *This brown leather cigarette case is tooled in gold,* $5.50

2170. *Two excellent pipes come in an attractive leather case for* $12

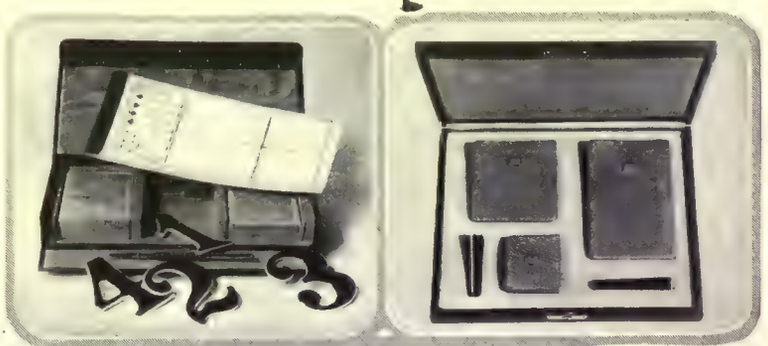


2168. *Above is a carved ivory cigarette holder 5" long, priced at* $2.50

2171. *For a man is this smoker's stand of wrought iron,* $16.50

2169. *This attractive leather bridge set contains two packs of cards, score pad, place markers and pencil, complete for* $9.50

2172. *This smoker's set of pigskin or black seal contains a cigar, cigarette and match case with gold and black enamel shields. The holders are banded in gold,* $35





2173. *Satin-top mahogany card table opens by merely pressing a rod,* $10. 2174. *Wrought iron lamp with parchment shade,* $5. 2175. *Mahogany cigarette*

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This attractive hand painted wall plate fits over the light button. A "radium" circle, shining through the dark shows you just where it is. In ordering state which color combination you desire. Ivory plate with gray and pink parrot, pink border. Ivory plate with brightly colored parrot, blue border. Black plate with green parrot. Black plate with white parrot. Size 2-¾ x 4-½ inches. Sent prepaid for $1.60.

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House & Garden will be glad to make suggestions and furnish you with the names of galleries and dealers who specialize in the different schools of art.

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(1) Has large broad Table Top (20x30 in.)
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ANACONDA AMERICAN BRASS LIMITED, NEW TORONTO, ONTARIO, CANADA

ANACONDA
BRASS PIPE



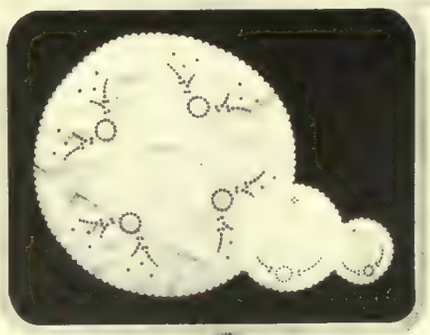
2176. *Four cookie cutters, two birds and two people, are of tin, measuring 3" over all,* 75c

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2178. *Thirteen piece Madeira luncheon set,* $8.50

2179. (*Below*) *Yellow pottery jam jar with brilliant design,* $3.50



2180. *New England recipes and an oven indicator are contained in this oak box measuring* 9¼" x 4½", $4.50

2181. *This portable typewriter has a standard keyboard and comes in a leatherette case,* 10" *long* x 4" *high,* $50





2182. *Eighteen individual tea balls come in a white pottery dish tied in French paper and ribbon to match,* $6

VOSE

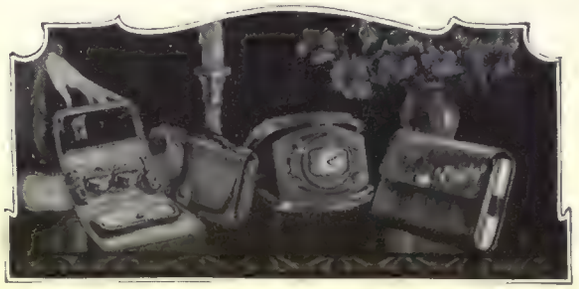
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You know pretty well what is in my book, but even you will find surprises!

Ethel R. Peyser

Cheating the Junk Pile

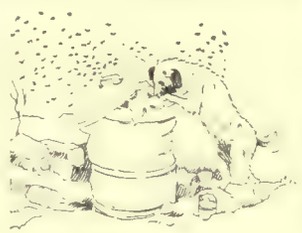
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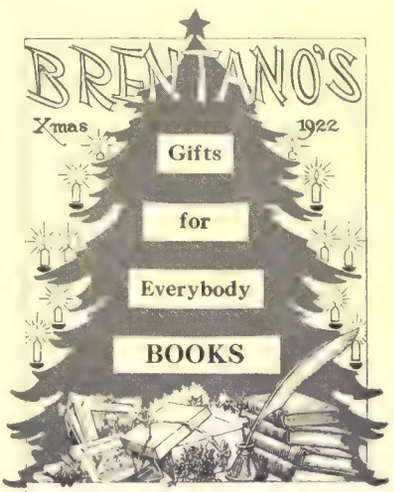
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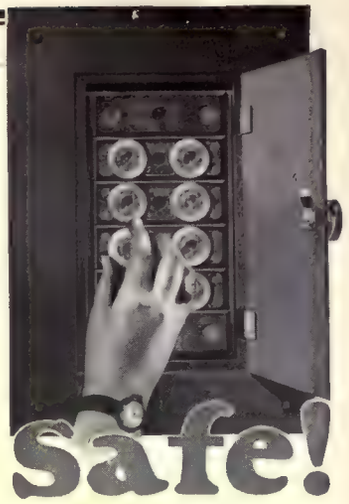
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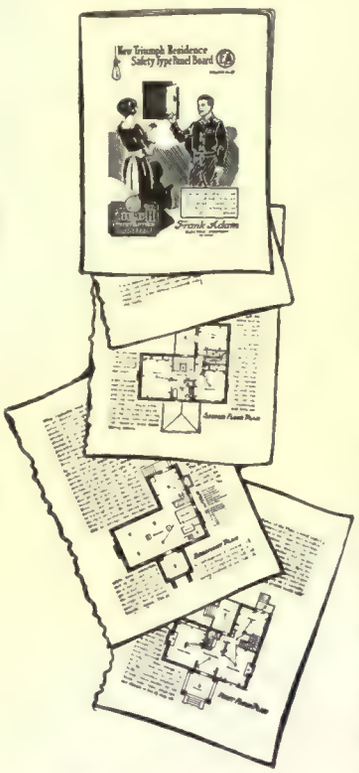
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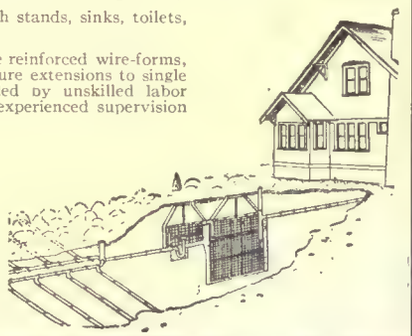
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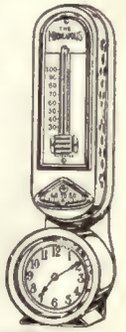
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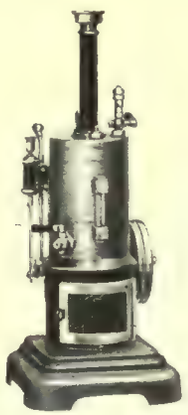
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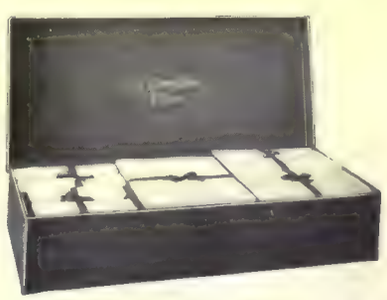
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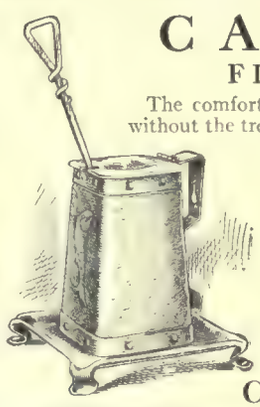
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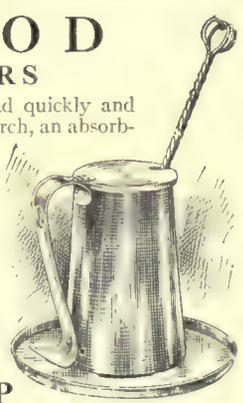
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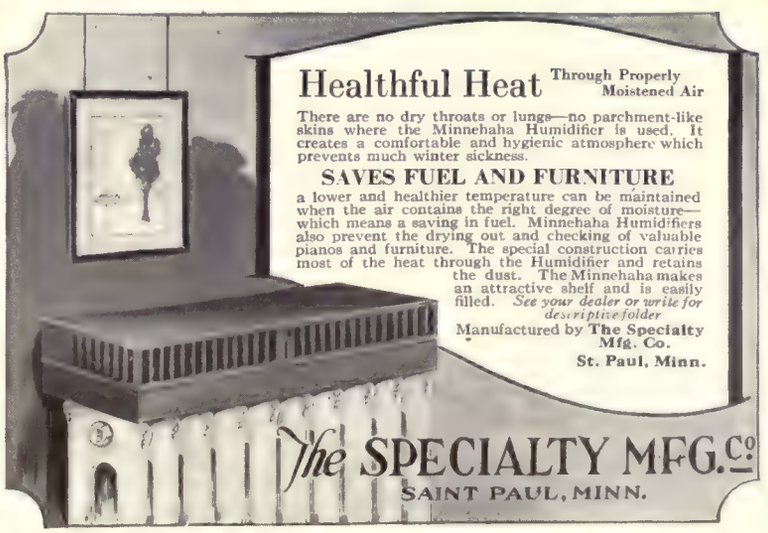


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Through Properly Moistened Air

There are no dry throats or lungs—no parchment-like skins where the Minnehaha Humidifier is used. It creates a comfortable and hygienic atmosphere which prevents much winter sickness.

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a lower and healthier temperature can be maintained when the air contains the right degree of moisture—which means a saving in fuel. Minnehaha Humidifiers also prevent the drying out and checking of valuable pianos and furniture. The special construction carries most of the heat through the Humidifier and retains the dust. The Minnehaha makes an attractive shelf and is easily filled. *See your dealer or write for descriptive folder*

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December Doings In Your Garden

DECEMBER—the month when all out-doors seems drab and dull; when color and warmth are welcome; when the garden story seems ended, for the shrubs and trees and plants have gone to sleep, and the garden looks dead and bare.

But wait! December is the month in which, if we will, we can plan for newer and better gardens; the month in which we can begin active operations, for December is a good planting month on Long Island, and in other sections where the ground is protected by evergreens and shrubs, or by a mulch of leaves and litter.

A Food Station For Winter Birds

Right now—this winter, you can have a bird sanctuary garden if you plant shrubs that provide berries for food. Here are half a score of the best shrubs for this purpose:

HERBERIS heteropoda. A new Barberry. 2 ft. $1.

DOGWOOD—Cornus Dunbari. New, white flowers in July; red branches. 5–6 ft. $3.50.

DOGWOOD—C. paucinervis. From China; white flowers, black berries. $1.

COTONEASTER divaricata. Evergreen foliage; red berries. 2–3 ft. $1.

CRAB APPLE—Malus Arnoldiana. White flowers in June; red fruits in winter. 4–5 ft. $1.50.

MULBERRY—Morus acidosa. Sweet fruits that just suit the birds. 3–4 ft. $1.

TURQUOISE BERRY—Symplocus paniculata. A rare shrub with blue berries. 3 ft. $3.

VIBURNUM venosum Canbyi. White flowers in June, black fruit in autumn. 2 ft. 60c.

V. dilstatum. Japanese Bush Cranberry. Bright red berries. 2 ft. $1.

V. Wrightii. Brilliant crimson berries. 2 ft. $2.

One Plant of each for $12

Rare Shrubs for Summer Flowers and Foliage

Among these are some of the new plants from Arnold Arboretum and from Highland Park, Rochester, N. Y.

HAWTHORN—Crataegus Dunbari. A small tree useful in the shrubbery border or as specimens. 2 ft. $1.

HEATHER MINT—Elscholtzia Stauntoni. Lavender flowers in September. 2 ft. $1.

EVODIA hupehense. From China; resembles a Linden. 3–4 ft. $1.50.

FORSYTHIA intermedia spectabilis. Early spring bloomer. 3–4 ft. $1.

SILVER BELL—Halesia carolina monticola. Grows straight—not in bush form. 3–4 ft. $3.

JUNIPERUS littoralis. A dwarf variety of Juniper from Japan. $1 each.

MOCK ORANGE—Philadelphus magdalenae. White, sweet scented bloom. 3–4 ft. $1.

ROSA HUGONIS—Father Hugo's Rose. Bright yellow blooms; extra fine shrub. 2½ ft. $2.50.

SORBARIA arborea glabrata. White flowers in large panicles. 3–4 ft. $1.50.

STYRAX obassia. Extremely rare; flowers in May, followed by brownish fruits. 2 ft. $1.

One Plant of each $14

These Two Collections of Shrubs will be sent to one address for an even $25

December for Evergreens and Shade Trees

You can plant trees this month as well as at any other time. The ground isn't likely to be frozen more than 2 or 3 inches, and an early mulching with leaves or hay will stop this. We can ship carloads of evergreens in all sizes and at prices from $1 to $150 each; all with big balls of earth. Shade trees, like the oak, birch, maple and linden, can be handled now even better than in spring. Remember that Hicks Nurseries guarantees all trees and shrubs—we run the risk—not you.

Come to the Nursery this Month

See what we have here. Take home a Christmas tree or some of the shrubs you will need for the garden plan. Come anytime; you will enjoy the color and pungent odor of the evergreens; the crisp air, the good roads, and the fun of a day outside.

Drop us a line if you want a copy of our Fall Pricelist or other booklets on trees, shrubs and perennials.

HICKS NURSERIES

Box H, Westbury, L. I., New York

A Live Christmas Tree for Christmas



CAN you imagine a more exquisitely appropriate gift to give or receive than this joyous little White Spruce, stretching out its arms to receive its holiday ornaments. A wonderful gift for a child and every grown-up in whom still lingers the spirit of childhood.

These little trees with their robust roots solidly planted in a tub or jardinier will proudly hold the place of honor during the Christmas holidays and bring a cheerful touch of living green to the home through the long winter months to come.

They are priced as follows:

Each	Matched Pairs	Tubs, each
2 ft., $2.00	$5.00	1 in., $1.85
3 ft., 3.00	7.00	1½ in., 2.50
4 ft., 4.00	9.00	16 in., 3.00

The tubs are selected cedar, with strong hoops and painted green. They are shipped separately. The plants are shipped with a ball of loam about their roots, tied in burlap. All carefully packed and delivered to express at Framingham, Mass., on receipt of your remittance which must accompany order.

N B. Our Bulletin 17 will tell you more about these and other decorative evergreens and you will certainly want a copy of the Year Book to help you plan next season's planting. Send for both today.

Little Tree Farms

American Forestry Company—Owners

419 Boylston St. Back Bay J

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Self-Watering and Sub-Irrigating



The **SAVO** Steel Flower and Plant Box makes possible an all-year around garden. It assures thriving, beautiful flowers and plants for windows, porch, sun parlor, etc. Move it indoors or out. Six sizes. Two finishes. Write for free catalog No. 10.

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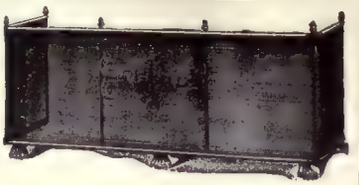
Send us a list of the trees you want, and we'll quote you special prices. Or write for our Price List of Evergreens, Shade Trees, Fruit Trees, Bush Fruits, etc.

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J. G. HARRISON & SONS PROPRIETORS

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Fire Screens for Christmas

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"BUFFALO" FIRE FENDERS, SPARK GUARDS and FIREPLACE SCREENS are decidedly distinctive in appearance. Their good and correct designs, their well-placed ornamentation, and their attractive finish lend charm to the most perfectly furnished room. They insure perfect safety from flying sparks and absolute protection to children and older members of the household.

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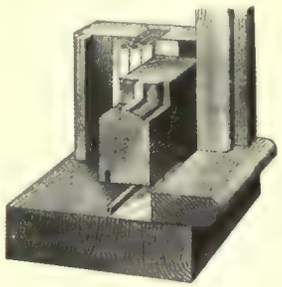
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They keep dust, dirt, soot and smoke from drifting in on your floors, walls, hangings and furniture, thus saving delicate color tints in fabrics and lightening house work.

EASE OF WINDOW OPERATION
No window equipped with Sager Weatherstrips ever binds or sticks. The sash moves easily and noiselessly on account of the zinc track.

HEALTHIER HOMES
There are no cold air currents or cold spots in rooms where the windows are equipped with Sager Metal Weatherstrips. This means a uniform distribution of heat throughout the whole room.

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There is probably a Sager dealer near you. If not, we will be glad to furnish you with an estimate if you will tell us what type of building you are interested in and the number of outside windows in the building.



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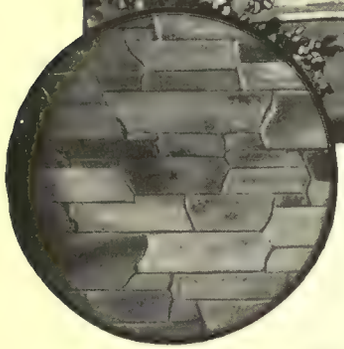
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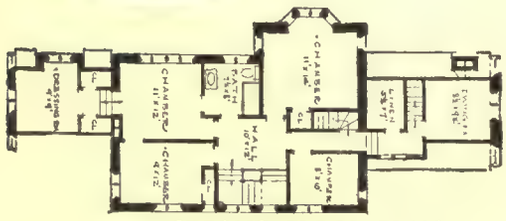
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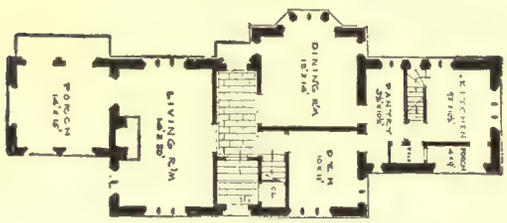


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